

# THE STAC 50

PRESENTED BY:  Tantacom



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SECTION 1

# THE **NATIONAL** INTENT

WHY **FESTAC<sup>®</sup>50** MATTERS  
AND WHY IT MUST BE DONE RIGHT

## 1.1 FESTAC@50 AS A **NATIONAL ASSIGNMENT**

FESTAC'77 was not an ordinary cultural event. It was a statement of national ambition, continental leadership, and global Black identity. It positioned Nigeria, at a critical post-colonial moment, as the cultural host of the Black world.

Fifty years later, FESTAC@50 is not simply an anniversary. It is a national assignment. It carries cultural, political, diplomatic, economic, and social weight, it involves the Federal Government institutions, state and local governments, traditional authorities, the diaspora, private sector leaders, and global cultural actors.

### **FESTAC@50 will:**

- Reaffirm Nigeria's leadership in African and Black global culture
- Reintroduce Nigeria to the diaspora as a place of belonging and opportunity
- Activate the creative economy as a serious contributor to national growth
- Restore pride in a historic national moment
- Leave behind enduring cultural and economic infrastructure

FESTAC@50 is framed around a central theme: **From Memory to Mandate.**

This theme reflects the Festival's intent to honour the legacy of FESTAC '77 while transforming its memory into responsibility, action, and future-facing cultural leadership.



## 1.2 THE HISTORICAL CONTINUUM: DAKAR 1966 TO LAGOS 1977 TO NIGERIA TODAY

The story of FESTAC did not begin in Lagos.

Its intellectual and ideological roots trace back to Dakar, Senegal, in 1966, when the First World Festival of Negro Arts was hosted under the leadership of President Léopold Sédar Senghor. That gathering was more than a festival; it was a declaration that Black people across the world shared a history, a consciousness, and an artistic and intellectual legacy worthy of global recognition.

The Dakar Festival planted the seed of Pan-African cultural self-assertion. FESTAC '77 was the moment Nigeria chose to scale that vision.

In 1977, buoyed by oil wealth and national confidence, Nigeria positioned itself as the epicentre of Black global culture. FESTAC '77 brought together over 17,000 participants from Africa, the Caribbean, the Americas, and Europe. It produced enduring symbols — the National Theatre, Festac Town, and a moment of cultural unity that remains unmatched in scale.

However, FESTAC '77 also left behind unresolved tensions:

- Questions about excess versus impact
- Feelings of exclusion among ordinary Nigerians
- Infrastructure that was not fully sustained
- A legacy that was celebrated globally but unevenly felt locally

FESTAC@50 must be honest about this history — both the pride and the pain. Only by acknowledging the full story can Nigeria credibly chart the future.

## 1.3 WHY FESTAC@50 IS **NECESSARY NOW**

Nigeria and Africa are at a different moment than 1977.

Today:

- Africa has the youngest population in the world
- The global creative economy is valued in the trillions
- African music, film, fashion, and culture shape global trends
- The diaspora is actively seeking reconnection, investment, and identity
- Cultural power increasingly translates into economic and diplomatic influence

At the same time:

- National cohesion is under strain
- Trust in public institutions is fragile
- Many Nigerians feel disconnected from national symbols

FESTAC@50 arrives at the intersection of these realities, demanding a shift from remembrance to responsibility from memory to mandate.

It is an opportunity to:

- Reframe culture as a tool for unity, growth, and confidence
- Demonstrate that large national projects can be inclusive, thoughtful, and well-executed

- Shift the narrative from “what FESTAC was” to “what FESTAC can become”

This is why FESTAC@50 must not be treated as a single event, but as a coordinated national programme.

## 1.4 WHY AMUWO-ODOFIN IS CENTRAL TO THE STORY

While FESTAC '77 was a Federal Government initiative, its most tangible legacy lives in Festac Town, located within Amuwo-Odofin Local Government Area.

Amuwo-Odofin is not simply a host location. It is:

- A custodian of history
- A symbolic home of FESTAC's physical legacy
- A living reminder of the festival's original ambition

Positioning Amuwo-Odofin at the heart of FESTAC@50:

- Restores ownership to the community most directly linked to the festival
- Grounds the celebration in lived reality, not abstraction
- Creates an opportunity for tangible local development, investment, and renewal

FESTAC@50 is therefore designed to balance:

- National prestige
- Global reach
- And local impact



## 1.5 THE INTENT OF **THIS PROPOSAL**

This proposal is not designed to impress with volume or spectacle alone. Its intent is to:

- Provide a clear, disciplined structure for a complex national programme
- Anticipate political, cultural, economic, and social sensitivities
- Translate vision into executable phases
- Ensure FESTAC@50 delivers measurable outcomes and lasting legacy

At its core, this proposal treats FESTAC@50 as:

- A cultural re-declaration
- An economic catalyst
- A diplomatic platform
- A community-anchored national project

The sections that follow outline how this intent will be realized, deliberately, responsibly, and at a scale worthy of the moment.



SECTION 2

**THE BIG IDEA** AND  
UNIFYING CONCEPT

FROM MEMORY TO MANDATE

## 2.1 THE CENTRAL IDEA

FESTAC@50 is built around a single, unifying idea:

**Africa must move from remembering its cultural power to actively exercising it.**

FESTAC '77 was a moment of memory, a declaration that Black and African identity, creativity, and intellect were worthy of global recognition. FESTAC@50 transforms that memory into a mandate: a responsibility to build systems, institutions, markets, and narratives that sustain African cultural leadership in the modern world.

This shift - from memory to mandate, defines the intent, tone, and structure of the entire programme.



## 2.2 WHAT “FROM MEMORY TO MANDATE” MEANS

The theme operates on three interconnected levels:

### **Cultural Level**

It honours the legacy of FESTAC '77 while refusing to freeze African culture in the past. Culture is treated as living, evolving, and capable of shaping the future.

### **Economic Level**

It reframes culture as a serious economic sector — one that creates jobs, attracts investment, generates exports, and contributes to national growth.

### **Institutional Level**

It demands continuity. FESTAC@50 is not an event that ends. It is a platform that establishes frameworks, relationships, and assets that endure beyond the anniversary year.

The theme therefore guides not just storytelling, but decision-making.



## 2.3 WHY THIS **IDEA MATTERS NOW**

Africa's cultural influence has never been more visible globally, yet ownership and long-term value creation often sit outside the continent.

Music, fashion, film, language, and aesthetics shaped by Africans and the diaspora circulate globally, but the systems that control distribution, monetization, and narrative framing remain fragmented.

FESTAC@50 responds to this imbalance.

It asserts that cultural memory alone is insufficient. What is required now is:

- Intentional leadership
- Structured platforms
- Economic agency
- Intergenerational continuity

"From Memory to Mandate" captures this urgency without confrontation or defensiveness.



## 2.4 HOW THE BIG IDEA SHAPES THE FESTIVAL DESIGN

Every major design decision in FESTAC@50 flows from this central idea.

- **Programming** balances heritage with contemporary expression.
- **Venues** move between symbolic national spaces and community-rooted locations.
- **Events** combine spectacle with substance.
- **Participants** include elders, youth, creatives, policymakers, investors, and communities.
- **Legacy** assets are embedded from the start, not treated as afterthoughts.

Nothing exists for entertainment alone.  
Every element serves a larger purpose.



## 2.5 TRANSLATING **THE BIG IDEA** INTO ACTION

The theme is activated through four strategic lenses:

### **Remember**

Through tributes, archives, storytelling, and historical acknowledgement, FESTAC@50 honours the artists, thinkers, and communities that shaped FESTAC '77.

### **Reclaim**

By centring African and diaspora voices, FESTAC@50 reclaims narrative ownership and cultural authority.

### **Rebuild**

Through trade platforms, policy conversations, and community investment, FESTAC@50 rebuilds systems that support creative and cultural industries.

### **Renew**

By prioritising youth participation, innovation, and continuity, FESTAC@50 ensures the future is not excluded from the celebration.

This progression ensures coherence across the programme.



## 2.6 A THEME THAT HOLDS COMPLEXITY

“From Memory to Mandate” was deliberately chosen because it can hold complexity.

It allows space for:

- Pride without denial
- Celebration without excess
- Critique without embarrassment
- Ambition without arrogance

It speaks comfortably to:

- Heads of state
- Traditional rulers
- Scholars
- Creatives
- Young people
- Diaspora communities

This universality is essential for a project of this scale.



## 2.7 THE UNIFYING THREAD

FESTAC@50 is not a collection of disconnected events.

It is a single narrative, unfolding across multiple spaces, audiences, and experiences, all anchored by one idea:

**Africa remembers. Africa takes responsibility. Africa moves forward.**

That is the mandate of FESTAC@50.



SECTION 3

**STRATEGIC**  
**OBJECTIVES** AND  
PROGRAMME PILLARS

TRANSLATING NATIONAL VISION INTO EXECUTABLE STRUCTURE

## 3.1 STRATEGIC OBJECTIVES OF FESTAC@50

FESTAC@50 is conceived not as a commemorative festival, but as a strategic national and global cultural programme designed to reposition Nigeria, activate economic value, reconnect the African diaspora, and deliver long-term social and institutional outcomes.

All programming, partnerships, investments, and delivery decisions are guided by the following strategic objectives:

### Objective 1: Cultural Reaffirmation & Global Repositioning

To reaffirm African and Black global cultural identity by honouring the legacy of FESTAC '77 while amplifying contemporary cultural expression that reflects today's realities and future aspirations.

FESTAC@50 recognises culture as:

- A living, evolving force
- A tool of national identity and soft power
- A global asset requiring intentional stewardship

This objective ensures Nigeria is repositioned as a cultural reference point for Africa and the global Black community.

### Objective 2: Creative Economy Activation & Economic Value Creation

To position culture as a serious economic driver by embedding structured platforms for trade, investment, enterprise development, and job creation across the creative industries.

FESTAC@50 intentionally integrates:

- Commerce alongside culture
- Investment alongside performance
- Enterprise alongside expression

This objective ensures the Festival delivers measurable economic outcomes, including SME growth, investment inflows, export opportunities, and internally generated revenue (IGR).

## 3.1 STRATEGIC OBJECTIVES OF FESTAC@50

### Objective 3: Diaspora Reconnection & Global Partnership

To reconnect Africa with its diaspora as active partners in cultural production, investment, policy dialogue, and future-building — not merely as spectators or symbolic participants.

FESTAC@50 functions as a bridge between:

- Africa and the Caribbean
- Africa and the Americas
- Africa and Europe
- Historical memory and contemporary collaboration

This objective moves diaspora engagement from sentiment to structure.

### Objective 4: National Inclusion And Community Ownership

To ensure FESTAC@50 is inclusive, accessible, and grounded in community participation, directly addressing historical criticisms of elitism, exclusion, and excessive centralisation associated with FESTAC '77.

Communities, youth, creatives, and everyday Nigerians are positioned as:

- Participants, not observers
- Beneficiaries, not disruptions
- Co-owners of the FESTAC legacy

This objective secures social licence and public trust.

### Objective 5: Urban Regeneration & Institutional Continuity

To leverage FESTAC@50 as a catalyst for:

- Amuwo-Odofin regeneration
- Infrastructure readiness
- Long-term cultural and event assets
- Repeatable institutional frameworks

FESTAC@50 is designed as a foundation, not a finale — ensuring continuity beyond the 50th anniversary.

## 3.2 PROGRAMME DESIGN **PHILOSOPHY**

### Layered Participation

- Heads of State, investors, and policymakers engage through protocol and closed forums
- Creatives, traders, and entrepreneurs engage through exhibitions and markets
- Youth and communities engage through grassroots and open-access programming
- Global audiences engage through digital and hybrid participation

### Balanced Expression

Cultural spectacle is intentionally balanced with:

- Intellectual depth
- Economic substance
- Community grounding
- Institutional seriousness

This prevents FESTAC@50 from becoming either:

- A shallow entertainment event, or
- An inaccessible elite programme

### Deliberate Flow & System Thinking

Events are sequenced to:

- Build narrative momentum
- Manage physical and emotional energy
- Align logistics, security, media, and governance
- Support national and international engagement at scale

FESTAC@50 operates as a coordinated national system, not a collection of disconnected events.

## 3.3 THE FIVE PROGRAMME PILLARS

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### Cultural Spectacle & Heritage

#### Purpose

To celebrate African and Black global culture through high-quality artistic expression that honours tradition, preserves memory, and embraces contemporary creativity.

#### Ceremonial & Performance Programming

- Opening and Closing Ceremonies rooted in pan-African ritual, symbolism, and modern performance
- Live music concerts and curated performances across the Festival period
- Intergenerational tributes honouring FESTAC '77 contributors and their contemporary cultural equivalents

#### Music & Collective Cultural Expression

- A Pan-African collaborative FESTAC@50 Anthem featuring artists from Africa and the diaspora

- Curated showcases representing diverse African and diaspora soundscapes

#### Film, Visual Storytelling & Memory

- Official FESTAC@50 documentary production and premieres
- Archival screenings and short films exploring FESTAC '77, African identity, and global Black culture

#### Fashion & Visual Culture

- Pan-African fashion showcases embedded within Festival programming
- Traditional-to-contemporary fashion narratives reflecting craftsmanship, identity, and futurism

#### Strategic Value

This pillar carries the emotional and symbolic weight of FESTAC@50, ensuring the Festival is felt, remembered, and culturally respected.

# 3.3 THE FIVE PROGRAMME PILLARS

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## Creative Economy, Trade And Investment

### Purpose

To convert cultural energy into economic value through structured platforms for trade, investment, enterprise growth, and industry development.

### Pan-African Trade & Exhibition Platforms

- Creative and cultural exhibitions across music, film, fashion, publishing, technology, and design
- Country and sector pavilions showcasing enterprise and innovation

### Investment & Market Access

- Buyer-seller meetings and B2B matchmaking
- Investor roundtables and deal rooms
- Diaspora investment platforms

### Industry Development

- Music industry forums covering rights, distribution, licensing, and export
- Film financing, co-production, and distribution pipelines
- Fashion and textile value-chain showcases

### SME & Youth Enterprise Participation

- Start-up showcases
- Youth-led enterprises
- Formalisation and scaling pathways

### Strategic Value

- This pillar ensures FESTAC@50 delivers tangible economic outcomes and positions culture as a viable driver of growth, employment, and investment.

# 3.3 THE FIVE PROGRAMME PILLARS

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## Ideas, Policy And Intellectual Exchange

### Purpose

To provide intellectual depth, policy relevance, and critical discourse around culture, identity, power, governance, and the African future.

### The FESTAC Dialogues

- Curated keynote talks and conversations
- Intergenerational exchanges linking FESTAC '77 voices with contemporary leaders

### Colloquiums & Policy Forums

- Pan-Africanism, Negritude, decolonisation, and cultural sovereignty
- Culture-policy intersections including diplomacy, education, governance, and nation branding

### Academic & Institutional Engagement

- Partnerships with universities, research institutions, and cultural bodies
- Scholarly lectures, moderated debates, and published outputs

### Diaspora Thought Leadership

- African-American, Caribbean, Latin American, and European diaspora engagement
- Conversations on identity, migration, belonging, and transnational futures

### Strategic Value

This pillar ensures FESTAC@50 is remembered not only for spectacle, but for ideas that shape policy, influence thought leadership, and frame Africa's global cultural narrative.

## 3.3 THE FIVE PROGRAMME PILLARS

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### Community, Inclusion And Social Impact

#### Purpose

To root FESTAC@50 in people, place, and participation, delivering inclusive access, social value, and shared ownership, especially for host communities.

#### Grassroots & Community Programming

- Community-led cultural showcases in Festac Town and Amuwo-Odofin
- Street-level activations, local performances, and cultural days

#### Youth & Education Engagement

- Youth-focused cultural programmes, workshops, and showcases
- Student participation from secondary and tertiary institutions

#### Welfare, Accessibility & Care

- Feeding, health, mobility, and welfare support
- Inclusion of women, elders, persons with disabilities, and underserved groups

#### Faith, Culture & Social Cohesion

- Interfaith and cultural thanksgiving events
- Programmes promoting unity, tolerance, and social harmony

#### Strategic Value

This pillar secures social licence, builds trust, and ensures FESTAC@50 is embraced as a people-centred national programme.

## 3.3 THE FIVE PROGRAMME PILLARS

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### Technology, Innovation and the Future of African Culture

#### Purpose

To position FESTAC@50 as a future-facing Pan-African cultural platform that integrates technology, innovation, and digital creativity into cultural expression, economic development, and global participation.

#### Creative Technology Showcases

- Digital arts, animation, gaming, and immersive installations
- AR/VR and XR storytelling experiences recreating FESTAC '77 moments
- Film, music, and fashion technology platforms

#### Digital Participation & Global Access

- Live streaming and hybrid attendance
- Virtual access for diaspora audiences
- Digital accreditation and access platforms

#### Innovation & Creative Economy Forums

- Culture-tech investment conversations
- Start-up showcases and pitch sessions
- Engagement with tech hubs, accelerators, and investors

#### FESTAC Digital Archive & Living Museum

- Digitisation of FESTAC '77 materials
- Documentation of FESTAC@50 programmes
- Permanent global access for education and research

#### Youth Technology Pathways

- Hackathons and culture-tech challenges
- Digital storytelling and creative coding labs
- Post-festival incubation and mentorship

#### Strategic Value

This pillar ensures FESTAC@50 builds durable digital assets, attracts next-generation audiences, and anchors innovation within Amuwo-Odofin's long-term transformation.

## 3.4 INTEGRATED PROGRAMME LOGIC

**Together: they**

- Serve diverse audiences without conflict
- Reinforce cultural, economic, intellectual, and social outcomes
- Enable clear delegation and accountability
- Support coordinated delivery at national scale



## 3.5 GOVERNANCE IMPLICATIONS

The pillar-based structure provides the organising logic for committees, partners, and delivery teams. It enables Tantacom, as Lead Consultant, to coordinate execution with clarity, authority, and coherence across all programme streams.



SECTION 4

**FESTIVAL**

**TECHNOLOGY**

AND DIGITAL  
INFRASTRUCTURE  
FRAMEWORK

TECHNOLOGY AS AN EXECUTION SYSTEM

## 4.1 WHY TECHNOLOGY IS A CORE DELIVERY SYSTEM FOR FESTAC@50

FESTAC@50 is designed as a national and global cultural programme, not a location-bound festival. Its scale, ambition, and audience require systems that enable:

- Multi-venue coordination
- Global participation beyond physical attendance
- Secure access, control, and accountability
- Preservation of cultural value beyond the festival window

Technology is therefore treated as infrastructure. It underpins delivery, access, measurement, and legacy. This framework defines how technology enables FESTAC@50 before, during, and after execution.



## 4.2 TECHNOLOGY OBJECTIVES

The FESTAC@50 technology framework is designed to achieve five objectives:

- **Extend FESTAC@50 globally**, especially to diaspora communities
- **Support secure, large-scale execution** across venues and audiences
- **Capture and preserve cultural assets** as national heritage
- **Enable data-driven accountability** for government and stakeholders
- **Leave behind usable digital systems** beyond the festival period



## 4.3 CORE TECHNOLOGY PILLARS

### Global Access And Hybrid Participation

FESTAC@50 is structured as a hybrid experience. Technology enables:

- **Live streaming of:**
  - Opening and Closing Ceremonies
  - Flagship performances
  - Key intellectual and policy sessions
- **Virtual access for:**
  - Diaspora communities
  - International cultural institutions
  - Schools, universities, and research bodies

This ensures FESTAC@50 is experienced across borders, not limited by travel or capacity.

### Digital Accreditation, Access And Operational Control

**A centralised digital accreditation system supports:**

- Delegate registration and validation
- Artist, media, vendor, and volunteer access
- Controlled entry into venues, exhibitions, and conferences

**Features include:**

- QR-based access credentials
- Role-based permissions
- Attendance and movement tracking

**This strengthens:**

- Security
- Crowd management
- Operational efficiency
- Reporting accuracy



## 4.3 CORE TECHNOLOGY PILLARS

### Content Capture, Documentation And Digital Archiving

### Immersive And Experiential Technology

FESTAC@50 deploys a structured content capture and archiving protocol.

This includes:

- High-quality recording of:
  - Performances
  - Conversations
  - Exhibitions
  - Community events
- Digitisation of relevant FESTAC '77 archival materials
- Metadata tagging for research and educational use

All materials feed into the FESTAC Digital Archive & Living Museum, ensuring long-term cultural preservation and access.



Selective immersive technologies are deployed to enhance cultural storytelling, not distract from it.

Applications include:

- AR/VR experiences within exhibitions
- Immersive storytelling installations
- Digital reconstructions of historic FESTAC moments

Use as curated, contextual, and culturally grounded.

## 4.3 CORE TECHNOLOGY PILLARS

### Data, Analytics And Measurement Systems

Technology enables real-time and post-event measurement across:

- Attendance and participation
- Digital engagement
- Vendor activity and transactions
- Media reach and audience demographics

Dashboards support:

- Government reporting
- Economic impact analysis
- Sponsorship accountability
- Legacy planning

This ensures FESTAC@50 is measured, not assumed.



## 4.4 POST-FESTIVAL CONTINUITY AND LEGACY SYSTEMS

All FESTAC@50 technology systems are designed for continuity.

Post-festival outcomes include:

- A permanent digital cultural archive
- Reusable accreditation and access systems
- Ongoing digital programming capabilities
- Data assets supporting future festivals and cultural policy

Technology investments are positioned as long-term national assets, not event expenses.



## 4.5 STRATEGIC VALUE

### **This framework ensures FESTAC@50:**

- Operates at global scale without physical limitations
- Engages younger, digitally fluent audiences
- Preserves cultural value beyond live events
- Demonstrates execution maturity to government, investors, and partners

Technology is positioned as a delivery backbone and legacy engine, reinforcing FESTAC@50's credibility as a world-class national programme.



SECTION 5

**PROGRAMME**

**ARCHITECTURE** AND

NAMED EVENT

ECOSYSTEM

STRUCTURING SCALE, PRIORITY, AND DELIVERY CONTROL

## 5.1 PROGRAMME ARCHITECTURE INTENT

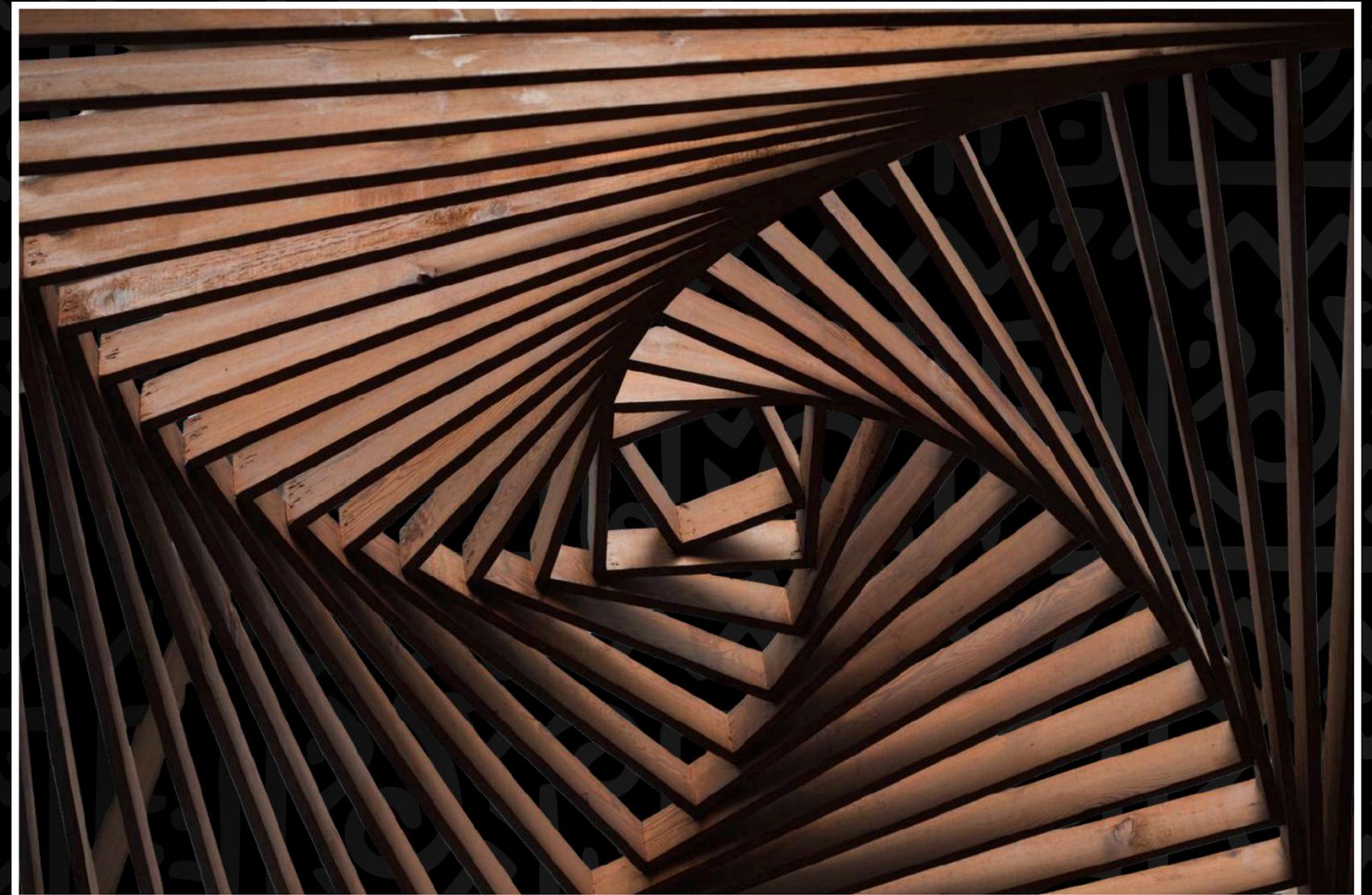
FESTAC@50 is not designed as a collection of equal-weight events.

It is designed as a tiered national programme, where priority, sequencing, and protection against disruption are built in from the start.

This architecture ensures that:

- Core national obligations are protected
- Scale remains manageable
- Funding, logistics, or political shifts do not destabilise delivery
- Legacy is preserved even under pressure

All programmes align to the central theme: From Memory to Mandate.



## 5.2 TIERED PROGRAMME STRUCTURE

### TIER 1 - CORE NATIONAL PROGRAMMES

(Non-Negotiable | Must Deliver)

These programmes define FESTAC@50.  
They carry national legitimacy, historical responsibility, and global visibility.

They will be delivered under all circumstances.



## 5.2 TIERED PROGRAMME STRUCTURE

### TIER 1 PROGRAMMES

#### The Opening Declaration

**Venue:** National Theatre, Lagos  
**Date:** 26 December 2026

#### Purpose:

- National cultural declaration
- Historical continuity: Dakar → FESTAC '77 → Africa Now
- Formal opening of FESTAC@50

This programme anchors authority and global attention.

#### The Pan-African Cultural & Creative Expo (PACCE)

**Venue:** Tafawa Balewa Square (TBS)  
**Dates:** 27–29 December 2026

#### Purpose:

- Africa-facing cultural and economic showcase
- Trade, exhibition, and enterprise activation
- Structured economic participation

PACCE is the primary economic engine of FESTAC@50.

#### The FESTAC Dialogues

**Venue:** J. Randle Centre for Yoruba Art & Culture  
**Dates:** 27–30 December 2026

#### Purpose:

- Intellectual depth
- Policy, identity, and power conversations
- Thought leadership legacy

This programme positions FESTAC@50 as more than spectacle.

#### The Unity Concert & Grand Closing Ceremony

**Venue:** Amuwo-Odofin  
**Date:** 2 January 2027

#### Purpose:

- Pan-African convergence
- Honour legacy contributors
- Declare continuity beyond the Festival

This programme anchors closure, pride, and future direction.

## 5.2 TIERED PROGRAMME STRUCTURE

### TIER 2 - STRATEGIC VALUE PROGRAMMES

(High Impact | Scalable)

These programmes deepen value, expand reach, and strengthen outcomes.

They are delivered at full scale subject to funding, readiness, and timing, without threatening Tier 1 delivery.



## 5.2 TIERED PROGRAMME STRUCTURE

### TIER 2 PROGRAMMES

#### The Pan-African Cultural Summit

Policy and diplomacy forum for governments and institutions.

#### Africa Creates Forum

Creative economy, investment, and business platform.

#### Homecoming Conversations

Diaspora-focused engagement on belonging, identity, and investment.

#### Pan-African Unity Day

Date: 1 January 2027  
Large-scale cultural and youth-focused celebration in Amuwo-Odofin.



## 5.2 TIERED PROGRAMME STRUCTURE

### TIER 3 - COMMUNITY & EXTENSION PROGRAMMES

(Locally Anchored | Modular)

These programmes prioritise inclusion, participation, and social licence.

They are modular and expandable based on community readiness and operational bandwidth.



## 5.2 TIERED PROGRAMME STRUCTURE

### TIER 3 PROGRAMMES

#### Festac Town Live

Community-led cultural showcases, markets, and performances.

#### Unity, Reflection & Community Day

**Date:** 31 December 2026  
Spiritual, cultural, and reflective programming.

#### Youth, Education & Grassroots Activations

Schools, workshops, talent showcases, and skill-based participation.



## 5.3 PROGRAMME **INTEGRATION LOGIC**

ALL PROGRAMMES OPERATE WITHIN A SINGLE INTEGRATED MASTER PLAN.

**Venues are selected based on function, symbolism, and control.**

- National Theatre — National authority and ceremony
- TBS — Scale, visibility, and trade
- J. Randle Centre — Intellectual depth
- Amuwo-Odofin — Community ownership and legacy

Movement between venues is intentional, not accidental.

This ensures:

- No clashes
- No duplication
- No authority confusion



## 5.4 VENUE STRATEGY AND SPATIAL LOGIC

VENUES ARE SELECTED BASED ON **FUNCTION, SYMBOLISM, AND CONTROL.**

- No programme runs independently
  - No venue is scheduled without central coordination
  - No public announcement occurs outside the approved calendar
- No delivery bypasses the Lead Consultant



## 5.5 MEDIA AND NARRATIVE ALIGNMENT

EACH TIER SERVES A DISTINCT NARRATIVE FUNCTION

- Tier 1 anchors legitimacy and national memory
- Tier 2 drives economic, policy, and diaspora relevance
- Tier 3 builds trust, inclusion, and lived experience

Media coverage is structured to follow this progression.



## 5.6 LEGACY PROTECTION LOGIC

Tiering ensures that even if

- Funding is delayed
- External conditions shift
- Scale must be reduced

FESTAC@50 still delivers:

- National credibility
- Cultural authority
- Economic and intellectual value
- Community impact

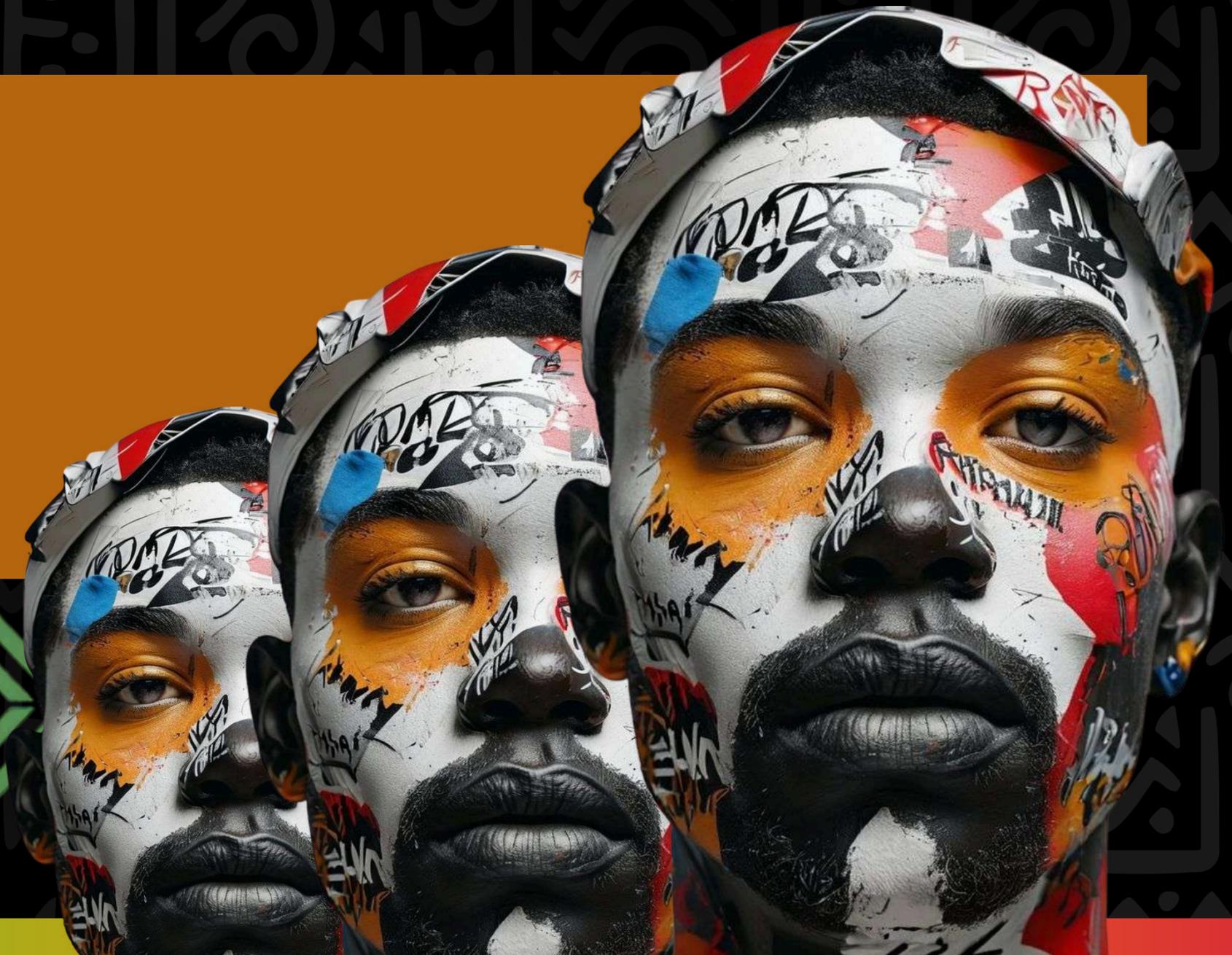
This architecture protects the Festival's integrity.



## 5.7 PROGRAMME ARCHITECTURE OUTCOME

- Priority is clear
- Delivery is protected
- Scale is controlled
- Legacy is secured

FESTAC@50 functions as a disciplined national programme, not an overloaded festival.



SECTION 6

**GOVERNANCE,  
ORGANOGRAM**

AND DELIVERY  
FRAMEWORK

MANAGING SCALE, AUTHORITY, AND NATIONAL RISK

## 6.1 GOVERNANCE **INTENT**

FESTAC@50 is a national programme with significant political, cultural, diplomatic, economic, and reputational exposure.

Its scale and sensitivity require a governance framework that ensures:

- Clear authority and legitimacy
- Disciplined execution at scale
- Controlled and traceable decision flow
- Protection against fragmentation, duplication, and reputational risk

Governance is deliberately designed to enable wide participation without diluting control, while execution is structured to remain centralised, coordinated, and fully accountable.



## 6.2 GOVERNANCE LOGIC: **SEPARATION OF ROLES**

FESTAC@50 operates on a **deliberate separation of responsibilities** across four functional domains:

- Governance & Oversight
- Subject-Matter Leadership
- Execution & Integration
- Administration & Coordination

This separation protects **speed, clarity, accountability, and national credibility**, ensuring that no role overlaps another and that execution remains disciplined.



## 6.3 AUTHORITY STACK

THE FESTAC@50 AUTHORITY STRUCTURE OPERATES ACROSS FOUR CLEARLY DEFINED LEVELS, WITH NO PARALLEL LINES OF CONTROL:



# 6.4 APPROVED COMMITTEE STRUCTURE

THE FOLLOWING COMMITTEES REMAIN AS APPROVED AND CONSTITUTE THE DELIVERY ECOSYSTEM OF FESTAC@50.



## 6.4 APPROVED COMMITTEE STRUCTURE

THE FOLLOWING COMMITTEES REMAIN AS APPROVED AND CONSTITUTE THE DELIVERY ECOSYSTEM OF FESTAC@50.

### Community, Diaspora And Social Impact

- Diaspora, International Relations & Honorary Citizenship Committee
- Grassroots, Community Engagement & Palliatives Committee
- Humanitarian, Health Outreach & Social Programmes Committee

### Legacy And Continuity

- Legacy, Documentation & Archives Committee
- Festival Sustainability & Continuity Committee

### Investment And Land Survey

- Investment and Infrastructural Development Opportunities, including FHA
- Land Survey, plans, ownership and clearance Committee



## 6.5 COMMITTEE OPERATING RULES

All committees operate under the following non-negotiable rules:

- Committees define what is required within their mandate
- Tantacom defines how and when delivery occurs
- Committees do not contract vendors independently
- Committees do not issue parallel instructions to execution teams
- All execution flows through the Lead Consultant

These rules prevent duplication, conflict, loss of control, and reputational exposure.



## 6.6 ROLE OF TANTACOM AS LEAD CONSULTANT (EXECUTION AUTHORITY)

Tantacom functions as the Programme Integrator and Delivery Authority.

Core responsibilities include:

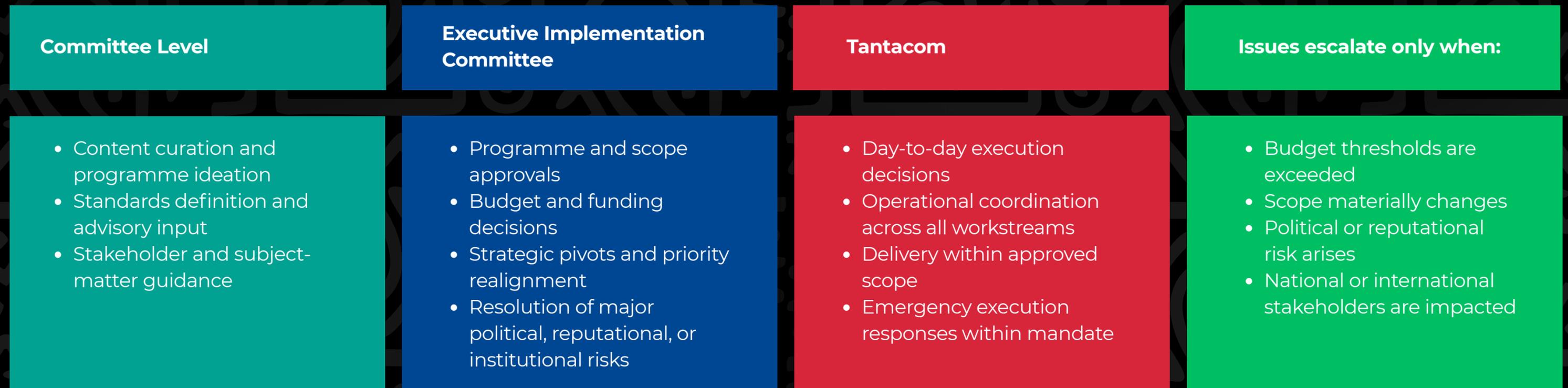
- Master programme planning and sequencing
- Cross-committee coordination
- Vendor and technical team integration
- Timeline control and dependency management
- Delivery risk identification and mitigation
- Central reporting and documentation

Tantacom does not replace committees.

Tantacom connects them into one system.



## 6.7 DECISION-MAKING AND ESCALATION FRAMEWORK



## 6.8 REPORTING AND CONTROL RHYTHM

Weekly execution reports during build phase

Bi-weekly governance updates during early phases

Daily situation reports during festival delivery

Central command structure active during live execution

All reports flow through Tantacom to the Executive Implementation Committee.



## 6.9 RISK CONTAINMENT AND NATIONAL PROTECTION

This governance model ensures:

- No execution vacuum
- No authority overlap
- No untracked decisions
- No uncontrolled public exposure

It protects:

- Government stakeholders
- Committee leadership
- Host communities
- Sponsors and partners
- The FESTAC legacy and national reputation



## 6.10 GOVERNANCE **OUTCOME**

With committees preserved and execution fully integrated:

- Authority is clear
- Delivery is disciplined
- Participation is structured
- Risk is contained

FESTAC@50 operates as one national system, not multiple competing centres, and is positioned for credibility, scale, and long-term legacy impact.



SECTION 7

**MASTER DELIVERY**

**AND EXECUTION**

**ROADMAP (12-18  
MONTHS)**

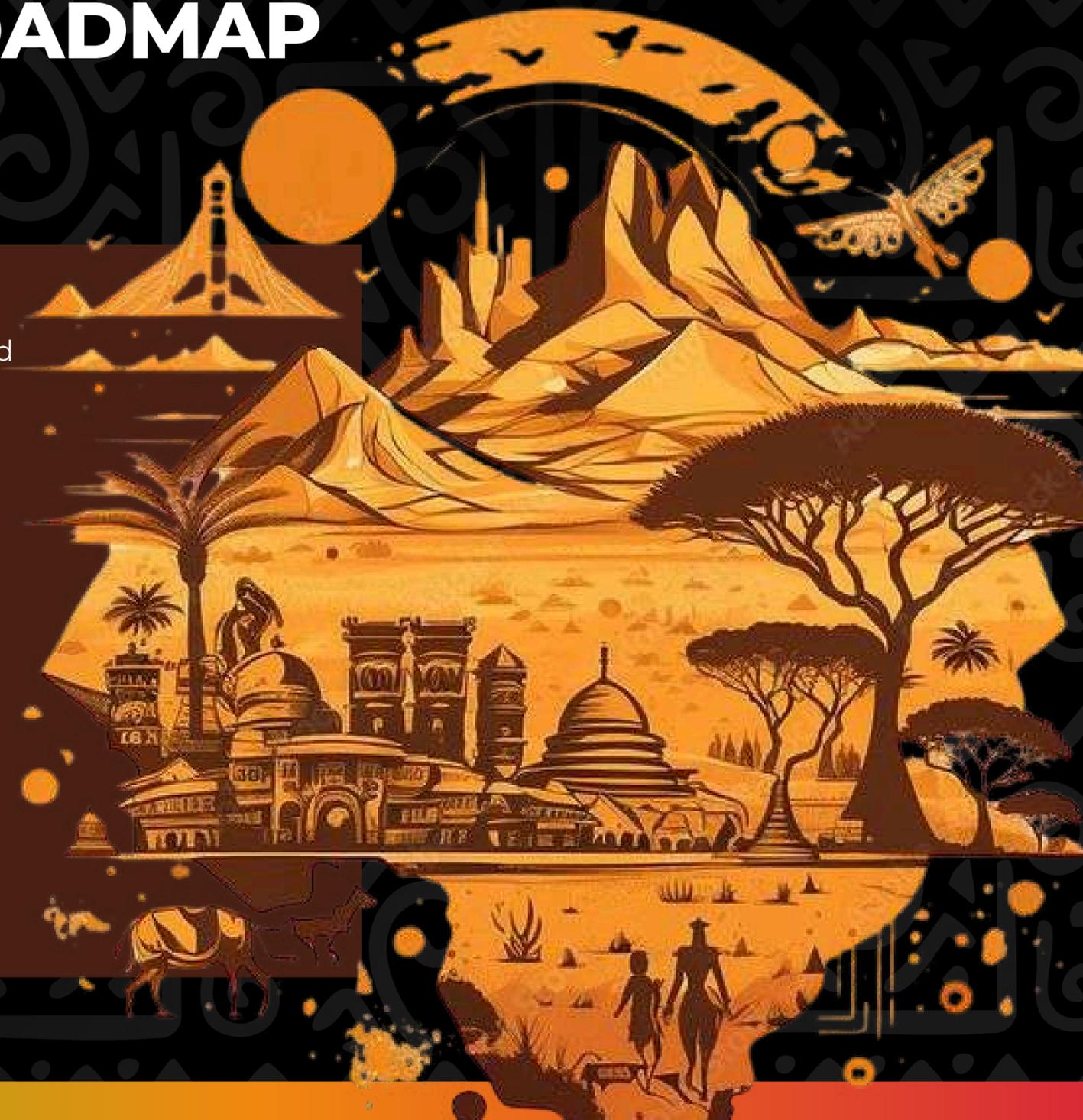
FROM NATIONAL MANDATE TO CONTROLLED DELIVERY

## 7.1 PURPOSE OF THE **MASTER ROADMAP**

FESTAC@50 is delivered across four structured phases, each with clear intent, activities, and outputs.

- Phase 1: Foundations & National Alignment
- Phase 2: Mobilisation & Programme Build
- Phase 3: Build, Test & Readiness
- Phase 4: Delivery, Monitoring & Legacy Transition

Each phase builds on the previous one and is designed to reduce risk progressively.



## 7.2 PHASE OVERVIEW

FESTAC@50 is delivered across four structured phases, each with clear intent, activities, and outputs.

- Phase 1: Foundations & National Alignment
- Phase 2: Mobilisation & Programme Build
- Phase 3: Build, Test & Readiness
- Phase 4: Delivery, Monitoring & Legacy Transition
- 

Each phase builds on the previous one and is designed to reduce risk progressively.



# 7.3 PHASE 1 - FOUNDATIONS AND **NATIONAL ALIGNMENT**

(MONTHS 1-3 | 12-15 MONTHS BEFORE FESTIVAL)

## A. Programme Definition & Narrative Architecture

- Finalisation of FESTAC@50 theme, narrative arc, and national positioning
- Alignment of all programme tiers and pillars to national intent
- Definition of success metrics at Federal, State, and Local levels

## B. Governance and Institutional Activation

- Formal activation of the Central Working Committee and Executive Implementation Committee
- Confirmation of Tantacom as Lead Consultant with defined execution authority
- Locking of decision-making, escalation, and reporting flows

## C. Stakeholder Mapping & Engagement Strategy

- Identification of all stakeholder categories
- Structured engagement plans for government MDAs, traditional institutions, diaspora bodies, and partners

## D. Technology and Documentation Foundations

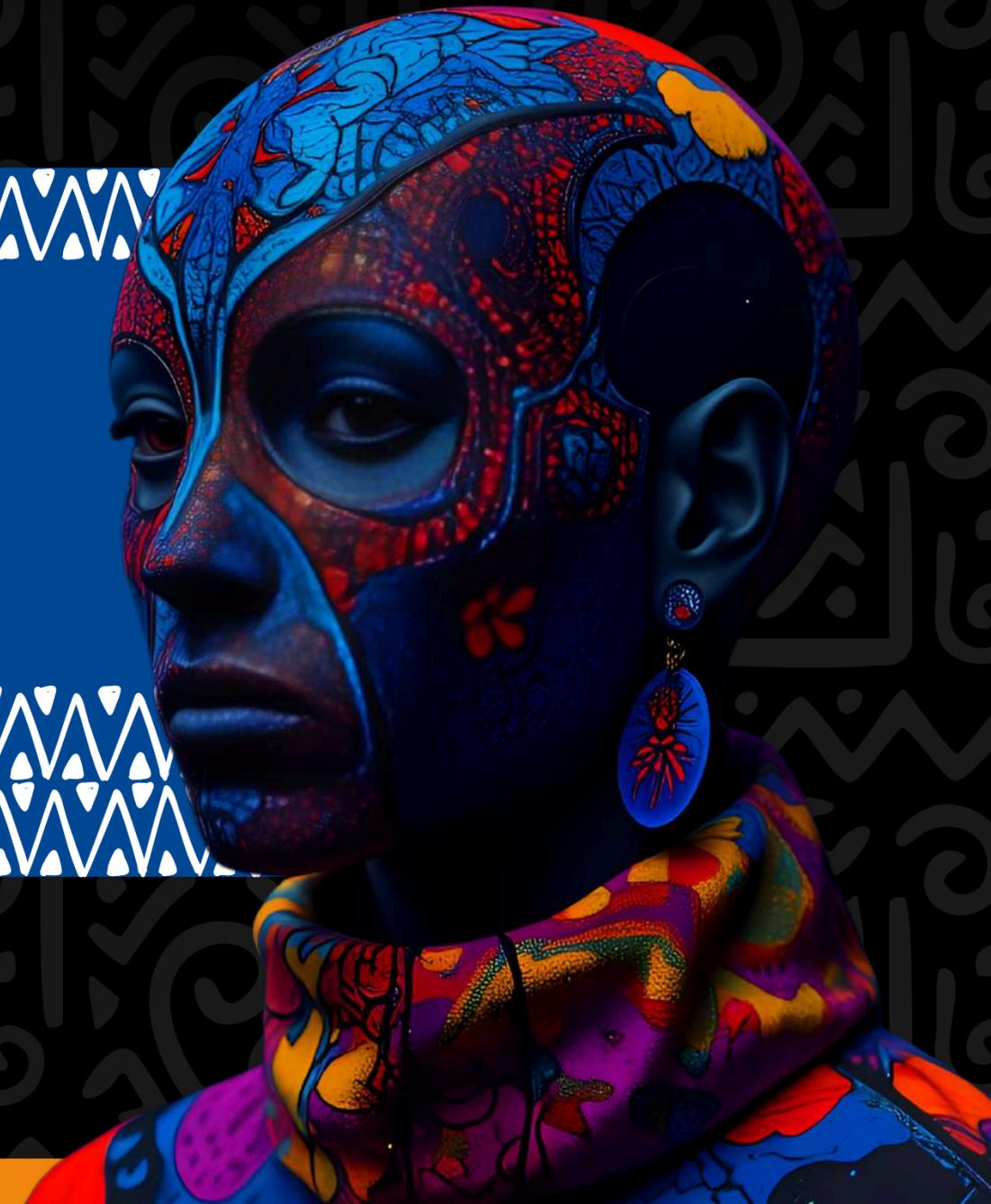
- Mapping and selection of technology, broadcast, archive, and documentation partners
- Design of physical, hybrid, and virtual participation models
- Rights clearance and archival protocols for FESTAC '77 and FESTAC@50 materials

## 7.3 PHASE 1 - FOUNDATIONS AND **NATIONAL ALIGNMENT**

(MONTHS 1-3 | 12-15 MONTHS BEFORE FESTIVAL)

### Primary Outputs

- Locked programme architecture and delivery tiers
- Activated governance and authority framework
- Stakeholder engagement matrix
- Technology and documentation foundations



# 7.4 PHASE 2 - MOBILISATION AND **PROGRAMME BUILD**

(MONTHS 4-7 | 9-12 MONTHS BEFORE FESTIVAL)

## A. Programme Curation & Participant Engagement

- Engagement of FESTAC '77 legacy contributors and representatives
- Confirmation of contemporary cultural, intellectual, and youth participants
- Curation of cultural, economic, intellectual, and community programmes

## B. Diaspora and International Activation

- Formal engagement with priority diaspora territories
- Partnerships with embassies, cultural missions, and diaspora organisations
- Launch of structured diaspora participation frameworks

## C. Sponsorship, Investment and Partnerships

- Sponsorship tiering and partnership architecture
- Engagement of corporate, philanthropic, and institutional partners
- Activation of creative economy investors and platforms

## D. Community Mobilisation

- Engagement with Amuwo-Odofin leadership and community structures
- Local vendor, SME, youth, and grassroots participation frameworks
- Early visibility to secure social license

## 7.4 PHASE 2 - MOBILISATION AND **PROGRAMME BUILD**

(MONTHS 4-7 | 9-12 MONTHS BEFORE FESTIVAL)

### Primary Outputs

- Confirmed programme participants and contributors
- Signed sponsorships and partnerships
- Community buy-in and mobilisation
- Public credibility and momentum



## 7.5 PHASE 3 - BUILD, TEST AND READINESS

(MONTHS 8-11 | 4-8 MONTHS BEFORE FESTIVAL)

### A. Infrastructure and Venue Readiness

- Preparation of National Theatre, TBS, Amuwo-Odofin, and auxiliary venues
- Installation of temporary and permanent infrastructure
- City-readiness and movement planning

### B. Technology Deployment and Testing

- Deployment of accreditation, access control, and analytics platforms
- Testing of streaming, hybrid participation, and documentation systems
- Build and pilot immersive and experiential installations

### C. Programme Pilots and Rehearsals

- Regional and pilot activations
- Technical rehearsals for ceremonies and broadcasts
- Full simulations for security, logistics, transport, and welfare

### D. Marketing and Global Escalation

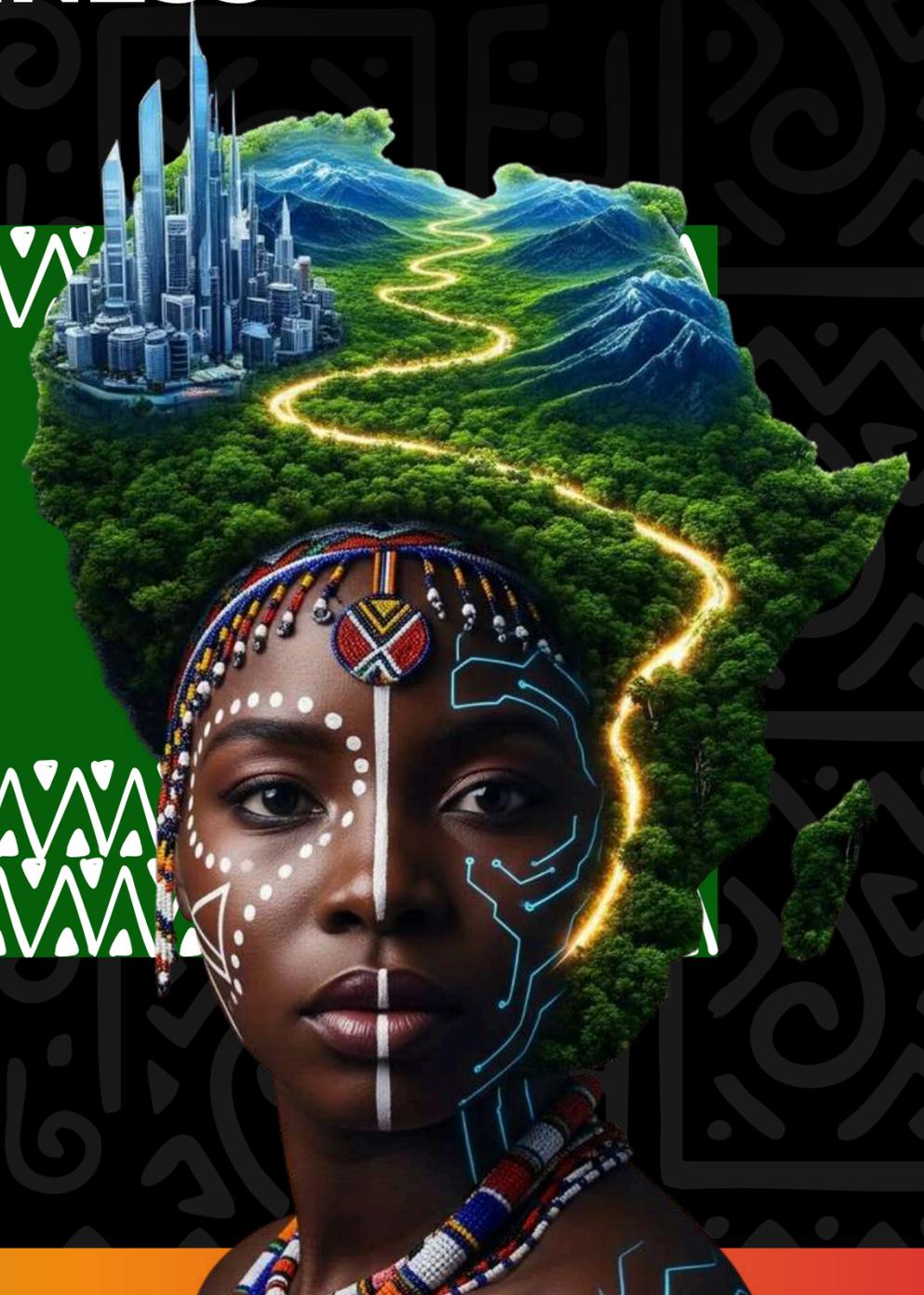
- Intensified global media and diaspora engagement
- Narrative alignment across all channels
- Countdown communications and content releases

## 7.5 PHASE 3 - **BUILD, TEST AND READINESS**

(MONTHS 8-11 | 4-8 MONTHS BEFORE FESTIVAL)

### Primary Outputs

- Operational readiness confirmed
- Technology systems stress-tested
- Risks reduced through pilots and rehearsals
- Peak public awareness and anticipation



## 7.6 PHASE 4 - DELIVERY, MONITORING AND LEGACY TRANSITION

(FESTIVAL PERIOD & IMMEDIATE POST-FESTIVAL)

### A. Live Festival Delivery

- Opening Declaration execution
- Daily programme delivery across all tiers and venues
- Unity Concert & Grand Closing Ceremony

### B. Real-Time Monitoring and Control

- Central command-centre coordination
- Real-time tracking of attendance, media, and operations
- Stakeholder, protocol, and risk management

### C. Documentation and Archiving

- Full capture of performances, dialogues, and community programmes
- Content production for digital archive, film, and education assets

### D. Measurement and Reporting

- Cultural, economic, and social KPI tracking
- IGR and investment impact assessment
- Stakeholder and government reporting

## 7.7 WHY THIS ROADMAP WORKS

This master roadmap:

- Prevents last-minute chaos
- Manages political, cultural, and financial complexity
- Protects national reputation
- Enables transparency and accountability
- Makes FESTAC@50 deliverable at scale

FESTAC@50 is delivered as a controlled national programme, not a risky mega-event.



SECTION 8

FESTAC<sup>®</sup>50

**PROGRAMME FLOW**

AND CALENDAR  
OF EVENTS

(26 DECEMBER 2026 – 2 JANUARY 2027)

## 8.1 PROGRAMME FLOW PHILOSOPHY

FESTAC@50 is designed as a concurrent, multi-venue cultural ecosystem, not a linear festival sequence.

Between 26 December 2026 and 2 January 2027, multiple programme streams run simultaneously across Lagos, allowing participants to curate their own FESTAC@50 experience based on interest, sector, geography, and depth of engagement.

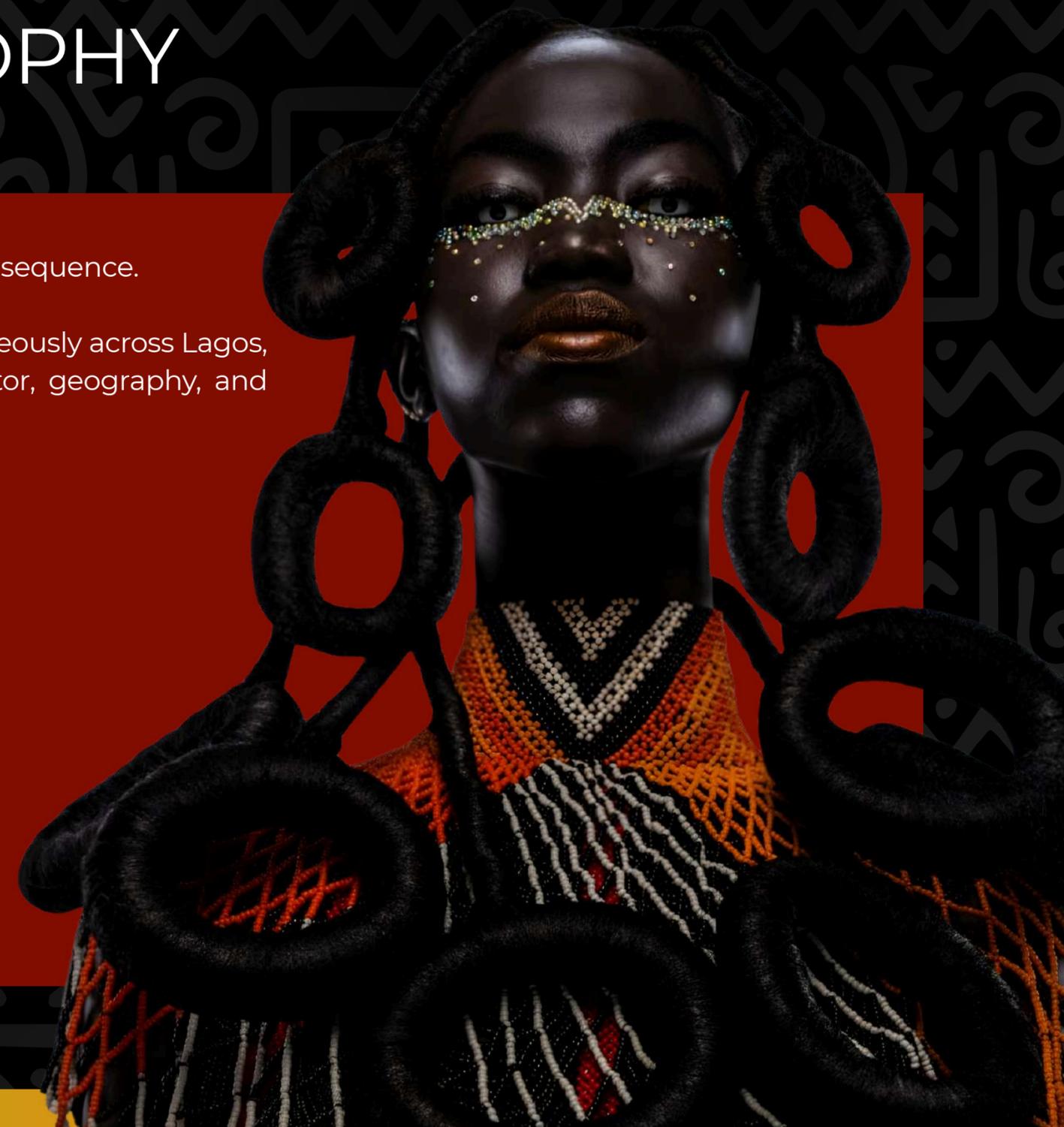
At any point during the Festival period, participants may be:

- Experiencing large-scale cultural exhibitions and markets
- Attending intellectual, policy, and SDG-focused conversations
- Participating in community-based cultural programming
- Engaging with film, literature, archives, and immersive storytelling
- Connecting through unity-driven sports, marches, and celebrations

This structure ensures:

- No single venue is overloaded
- Diverse audiences are served concurrently

FESTAC@50 functions as a living Pan-African city of culture, not a single-stage event



## 8.2 DATED PROGRAMME ECOSYSTEM

SATURDAY, 26 DECEMBER 2026

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### THE OPENING DECLARATION

Venue: National Theatre, Lagos

Programme Focus:

- National legitimacy
- Historical continuity
- Global cultural declaration

### Core Experience:

The Opening Declaration formally inaugurates FESTAC@50 through ceremonial rites, historical narration, tributes to FESTAC '77 contributors, contemporary cultural performances, and a national address.

This day is intentionally singular and focused, with no competing flagship programmes, to establish authority, narrative clarity, and media concentration.



## 8.2 DATED PROGRAMME ECOSYSTEM

**SUNDAY 27 TO TUESDAY 29 DECEMBER 2026**

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### **PAN-AFRICAN CULTURAL And CREATIVE EXPO (PACCE)**

Venue: Tafawa Balewa Square (TBS), Lagos

#### **Programme Nature:**

A large-scale, immersive marketplace + exhibition + cultural experience, operating continuously over three days.

#### **Core Programme Zones & Experiences**

#### **1. Country And Diaspora Pavilions**

- African nations and diaspora territories showcase culture, creativity, innovation, and identity
- Storytelling through artefacts, visuals, fashion, music, and heritage narratives

#### **2. Cultural Marketplace**

- Trade in fashion, art, crafts, books, records, and cultural products
- SME and creative enterprise participation

#### **3. Film, Cinema & Visual Storytelling Zone**

- Continuous screenings of:
  - African films
  - Diaspora cinema
  - Short documentaries
  - FESTAC '77 archival materials
- Director and producer conversations embedded daily

#### **4. The Living Library (Knowledge & Reflection Space)**

- Curated library of:
  - Books by iconic Black thinkers, writers, activists, and creatives
  - Short-form publications and excerpts
- Interactive experience:
  - Visitors read
  - Reflect
  - Write responses or thoughts
  - Contribute to a collective FESTAC Memory Wall

## 8.2 DATED PROGRAMME ECOSYSTEM

**SUNDAY 27 TO TUESDAY 29 DECEMBER 2026**

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### 5. Food Heritage Court

- Pan-African culinary showcases
- Food as culture, memory, and economy

### 6. Culture Lab & Immersive Installations

- Digital storytelling
- AR/VR heritage recreations
- Interactive cultural expressions

### 7. Central Performance Arena

- Rotational daily programming:
  - Fashion spotlights
  - Music and dance
  - Spoken word
  - Cultural pageantry segments

### PAN-AFRICAN PAGEANTRY & CULTURAL PROCESSIONS (Embedded: 27–29 Dec)

Across the three PACCE days, daily pageantry segments feature:

- Traditional attire and contemporary interpretations
- Delegations from African countries and diaspora communities
- Symbolic processions celebrating identity, unity, and diversity

These are non-competitive cultural showcases, embedded within the Expo rather than isolated as a standalone contest.

# 8.2 DATED PROGRAMME ECOSYSTEM

DAYS 2-5

**SUNDAY 27 TO WEDNESDAY 30 DECEMBER 2026 (CONCURRENT)**

**THE FESTAC DIALOGUES**  
 Venue: J. Randle Centre for Yoruba Art & Culture

**Programme Nature:**  
 The intellectual and policy backbone of FESTAC@50.

**Programme Streams**

**1. FESTAC Dialogues (Plenary & Keynotes)**

- Culture, identity, power, and African futures
- Intergenerational conversations linking FESTAC '77 voices with contemporary leaders

**2. TEDx-Style Short Talks**

- 10–15 minute idea-driven presentations
- Focused on:
  - Culture
  - Innovation
  - Youth
  - Diaspora experience
  - African futures

**3. SDG & Sustainability Conversations (Integrated)**

- Workshops and dialogues aligned with:
  - Climate action
  - Food security and sustainable food systems
  - Youth inclusion
  - Gender equity
  - Urban resilience

**4. Policy & Institutional Roundtables**

- Participation by development actors, institutions, and practitioners
- Culture-policy intersections
- Creative economy governance
- Diaspora engagement frameworks

## 8.2 DATED PROGRAMME ECOSYSTEM

WEDNESDAY, 30 DECEMBER 2026

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### IDEAS, POWER & POLICY DAY

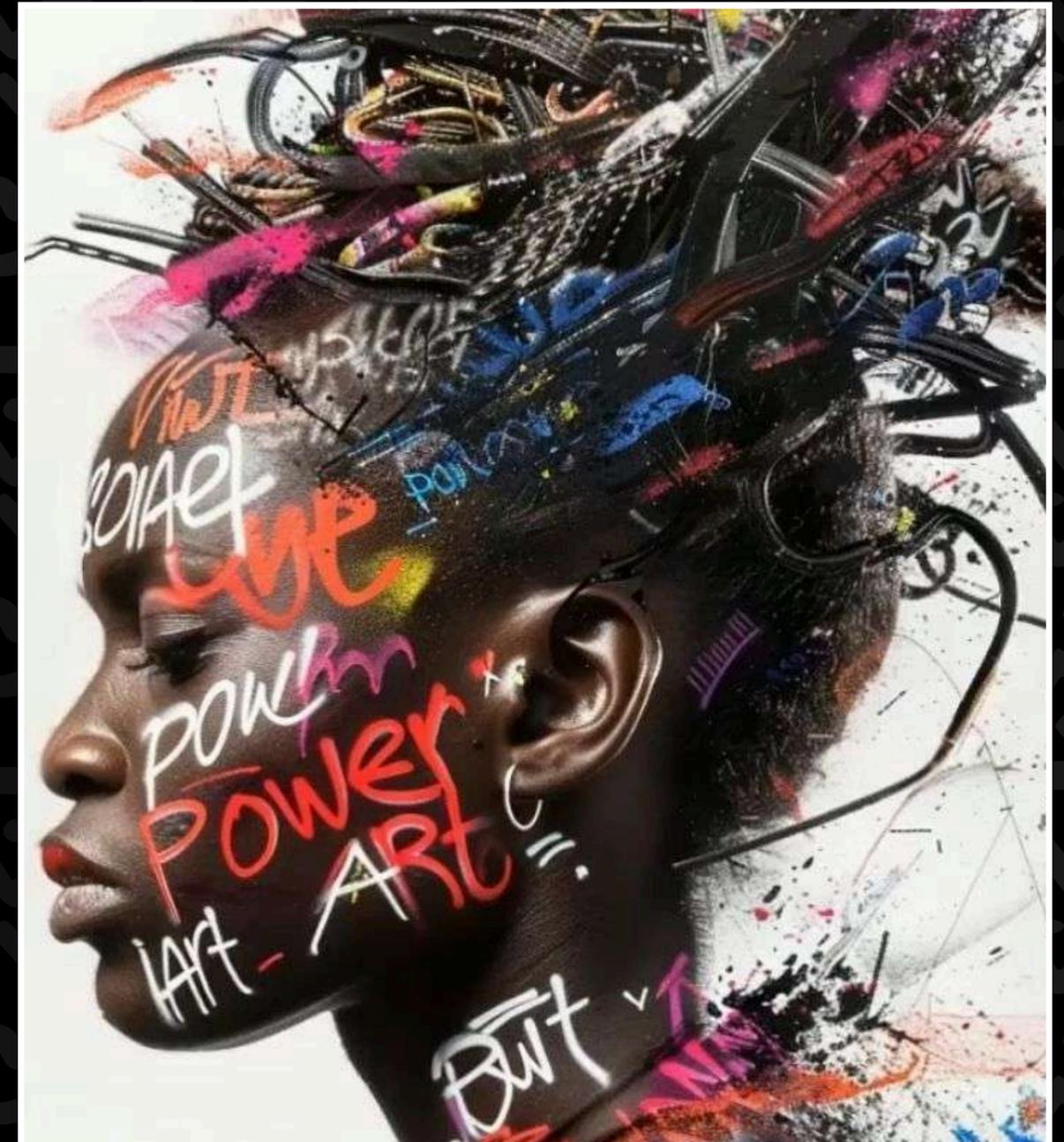
#### Programme Focus:

- Government
- Investors
- Institutions
- Diaspora leadership

#### Core Experiences:

- Pan-African Cultural Summit
- Africa Creates Forum (creative economy, investment, enterprise)
- Closed-door stakeholder and investor roundtables

This day bridges culture to policy and economics, translating momentum into structure.



## 8.2 DATED PROGRAMME ECOSYSTEM

THURSDAY, 31 DECEMBER 2026

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### UNITY, REFLECTION & COMMUNITY DAY

**Primary Focus:** Festac Town & Amuwo-Odofin

**Programme Nature:**

A people-centred, grounded day prioritising reflection, spirituality, and local ownership.

**Experiences Include:**

- Interfaith and cultural thanksgiving gatherings
- Community-led cultural showcases
- Youth programmes and workshops
- Heritage walks and memory installations



## 8.2 DATED PROGRAMME ECOSYSTEM

**FRIDAY, 1 JANUARY 2027**

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### PAN-AFRICAN UNITY DAY

**Primary Focus:** Amuwo-Odofin

**Programme Nature:**

Mass participation, convergence, and emotional build-up.

**Core Experiences:**

- Cultural marches and symbolic unity processions
- Diaspora homecoming engagements
- Youth-focused performances and showcases

### PAN-AFRICAN UNITY LEGENDS MATCH

- Nigeria Legends vs Africa & Diaspora Legends
- Exhibition format
- Youth mascots from local schools
- Community-centred access

This event anchors unity in popular culture and grassroots participation.



## 8.2 DATED PROGRAMME ECOSYSTEM

SATURDAY, 2 JANUARY 2027

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### UNITY CONCERT & GRAND CLOSING CEREMONY

Venue: Amuwo-Odofin

#### Programme Focus:

- Celebration
- Honour
- Continuity

#### Core Experiences:

- FESTAC@50 narrative recap
- Recognition of FESTAC '77 contributors
- Pan-African Unity Concert
- Declaration of post-FESTAC continuity and legacy pathways

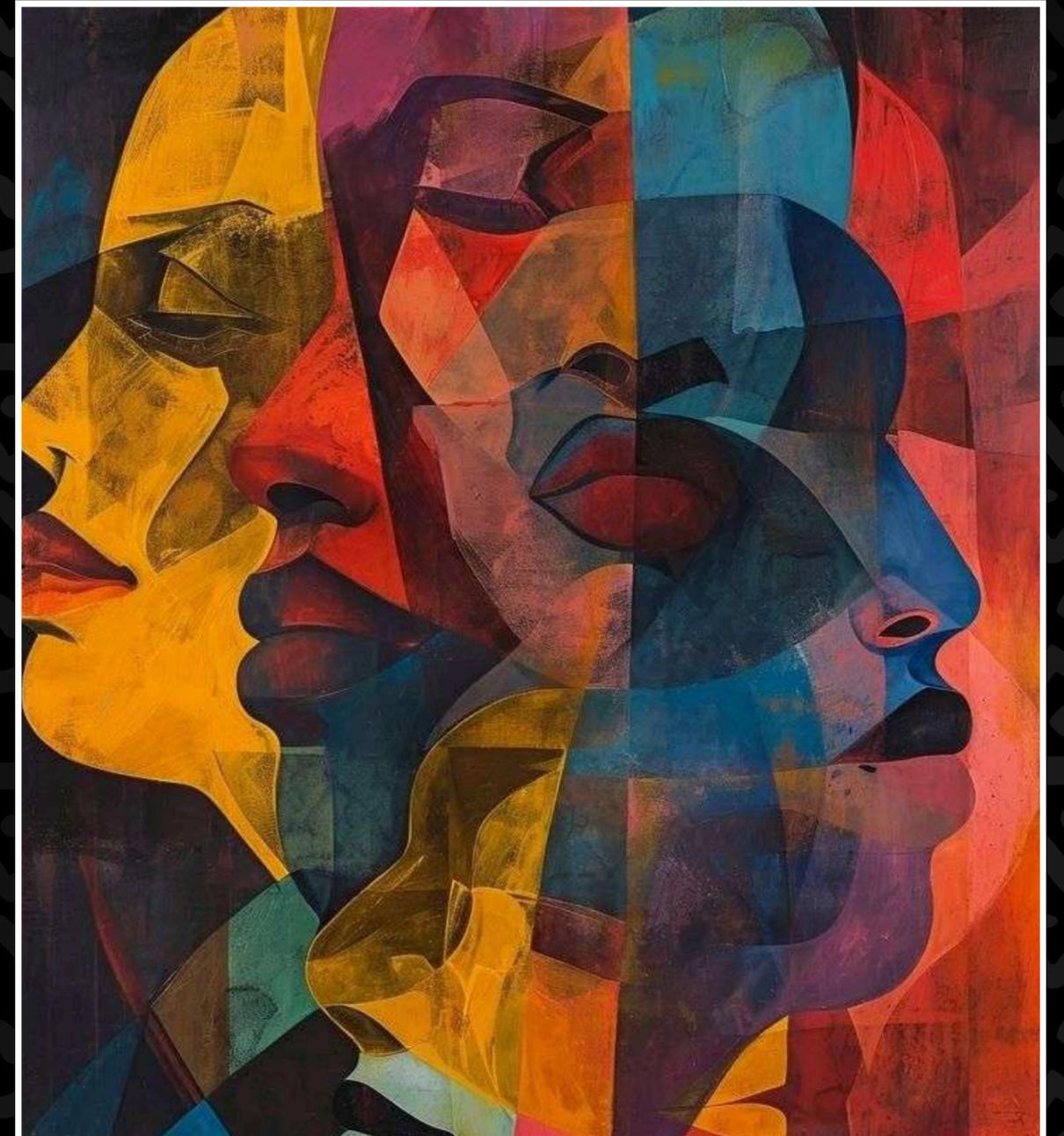


## 8.3 PROGRAMME LOGIC SUMMARY

**This calendar ensures that FESTAC@50:**

- Operates concurrently without confusion
- Balances spectacle, intellect, commerce, and community
- Embeds SDGs without over-signposting
- Anchors legacy in Amuwo-Odofin
- Remains executable, scalable, and globally credible

FESTAC@50 functions as a national cultural ecosystem, not a sequence of isolated events.



SECTION 9

FESTAC 50

**CULTURAL LEGACY**

ASSETS AND INTELLECTUAL  
PROPERTY

FILM, MUSIC, FASHION, KNOWLEDGE &  
PERMANENT VALUE CREATION

## 9.1 PURPOSE OF THE CULTURAL LEGACY ASSETS

FESTAC@50 is intentionally designed not as a one-week celebration, but as a **multi-generational cultural intervention**.

This section outlines the permanent cultural, intellectual, and economic assets that will be created through FESTAC@50 to ensure:

- Long-term cultural preservation
- Continuous global engagement
- Educational and institutional value
- Ongoing economic and creative returns

These assets transform FESTAC@50 from an event into a living cultural platform.



## 9.2 THE FESTAC@50 **FILM** **PROGRAMME**

### Overview

The FESTAC@50 Film Programme will produce a definitive cinematic record of:

- The origins of FESTAC (Dakar 1966 → FESTAC '77)
- The cultural, political, and emotional weight of FESTAC '77
- The planning, execution, and meaning of FESTAC@50
- Africa and the Black world as seen through contemporary voices

This is not promotional footage. It is **historical documentation and cultural storytelling**.

### Key Outputs

- **Feature-Length Documentary:** A globally competitive, cinema-quality documentary suitable for:
  - International film festivals
  - Cultural institutions
  - Streaming platforms
- **Episodic Series:** Short-form and episodic adaptations for:
  - Digital platforms
  - Educational use
  - Broadcast distribution
- **Archival & Educational Editions:** Edited versions for:
  - Schools and universities
  - Museums and cultural centres
  - Government and diplomatic use

### Strategic Value

- Positions Nigeria as the custodian of a major Pan-African cultural legacy
- Preserves voices, performances, and moments that cannot be recreated
- Generates long-term cultural capital and global visibility



## 9.3 THE FESTAC@50 MUSIC PROJECT

### Overview

The FESTAC@50 Music Project is a Pan-African and diaspora collaboration designed to produce music as cultural memory and unifying force. It mirrors the spirit of FESTAC '77 while speaking in contemporary sound, language, and form.

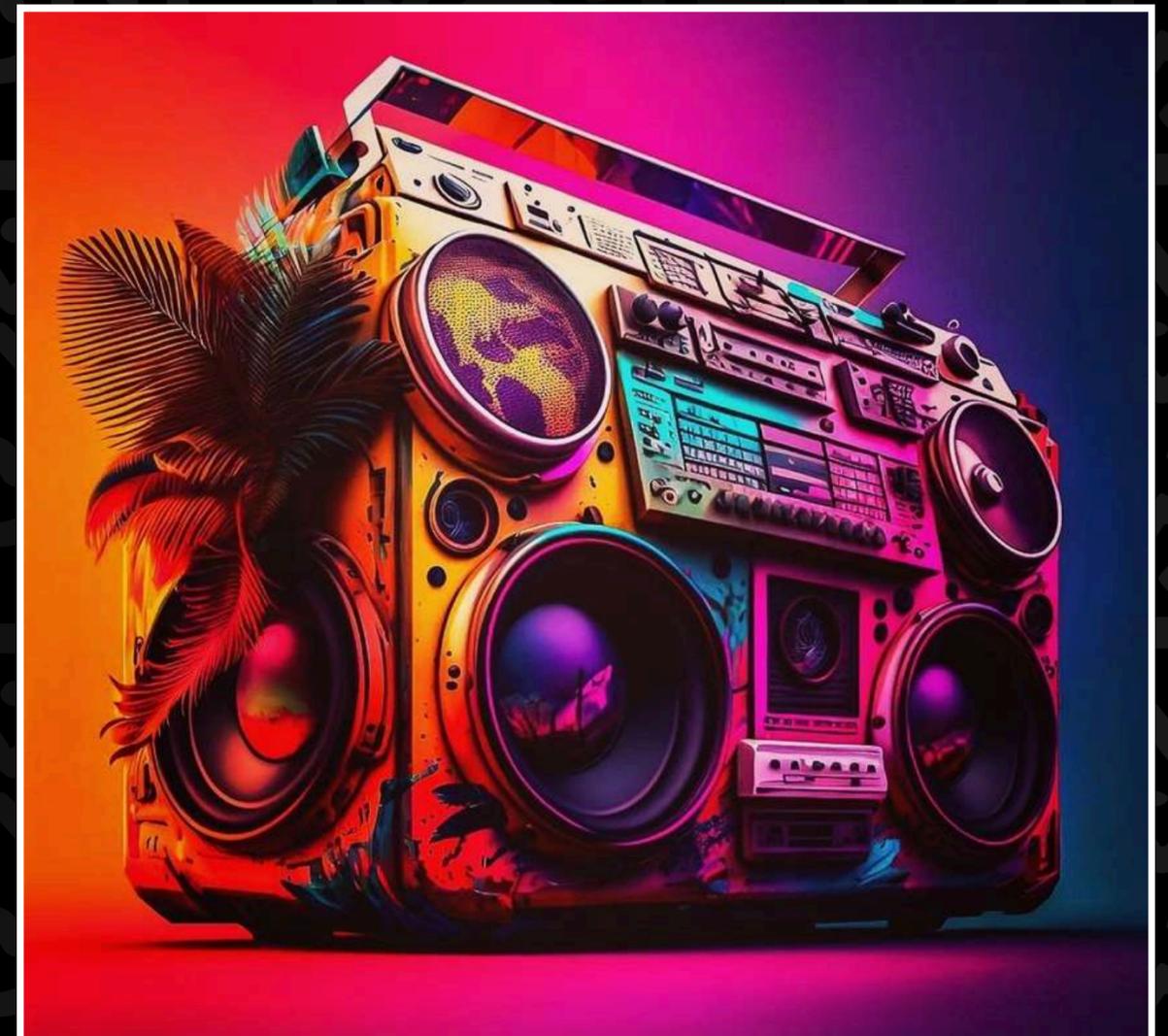
### Core Components

- **The Official FESTAC@50 Anthem**
  - Multi-artist, multi-language collaboration
  - Featuring African and diaspora artists
  - Live debut during a major Festival ceremony

- Studio Recordings & Releases
  - Full-length studio versions
  - Distributed globally across streaming platforms
  - Rights-managed for long-term use
- Live Performances & Documentation
  - Performed during opening and closing ceremonies
  - Embedded across concerts and cultural showcases

### Strategic Value

- Creates a permanent sonic identity for FESTAC@50
- Engages youth and global audiences beyond physical attendance
- Generates royalties, licensing value, and cultural diplomacy assets



## 9.4 FASHION AS CULTURAL RECORD AND ECONOMIC ASSET

### Overview

Fashion at FESTAC@50 is treated as cultural documentation, not runway spectacle alone.

It reflects:

- Identity
- Craft
- History
- Innovation
- Economic potential

### Core Outputs

- **Pan-African Fashion Showcases**
  - Embedded within festival programming
  - Featuring designers from Africa and the diaspora

- **Digital Lookbooks & Catalogues**

- High-quality documentation of designers and collections
- Used for trade, export, and institutional archives

- **Recorded Runways & Exhibitions**

- Preserved for museums, cultural centres, and future exhibitions

### Strategic Value

- Elevates African fashion as both heritage and industry
- Supports designers with visibility and trade access
- Contributes to export and creative economy growth



## 9.5 KNOWLEDGE, ARCHIVES AND INTELLECTUAL CAPITAL

### Overview

Beyond film, music, and fashion, FESTAC@50 generates knowledge assets.

### These include:

- Recorded dialogues, lectures, and colloquiums
- Oral histories and intergenerational testimonies
- Policy conversations and intellectual outputs

### Outputs

- FESTAC@50 Digital Archive
- Written proceedings and selected publications
- Educational materials for schools and institutions

### Strategic Value

- Positions FESTAC as a reference point for African cultural thought
- Enables future research, policy, and academic engagement
- Strengthens Nigeria's cultural diplomacy infrastructure



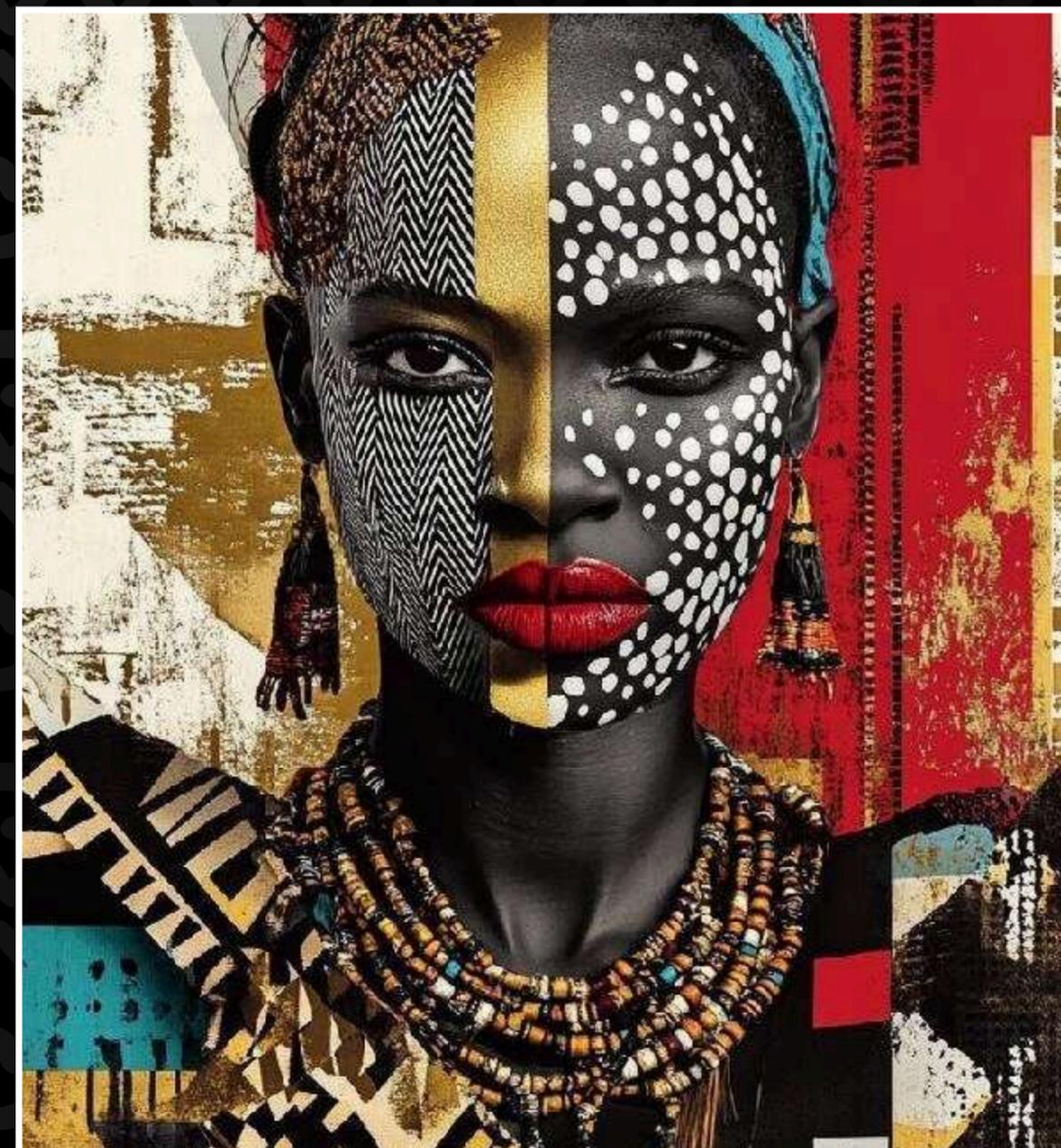
## 9.6 INTELLECTUAL PROPERTY, RIGHTS AND GOVERNANCE

### All FESTAC@50 cultural assets will be:

- Properly documented
- Rights-cleared and protected
- Governed through clear IP frameworks
- Archived for future controlled use

### This ensures:

- Ethical use of cultural materials
- Long-term value retention
- Institutional continuity



## 9.7 WHY THIS SECTION MATTERS

This Cultural Legacy Assets framework ensures that:

- FESTAC@50 leaves tangible, permanent value
- Public investment is visibly justified
- The Festival produces assets, not just experiences
- Nigeria is positioned as a global cultural custodian, not just a host

It directly addresses past criticisms and reframes FESTAC@50 as legacy-first, not consumption-first.



SECTION 10

INFRASTRUCTURE,

**URBAN REGENERATION**

AND LEGACY ASSETS

BUILDING WHAT ENDURES BEYOND THE FESTIVAL

## 10.1 INFRASTRUCTURE AS MANDATE, NOT BY-PRODUCT

FESTAC@50 is conceived not merely as a cultural festival, but as a **national regeneration programme** anchored in long-term physical, social, digital, and intellectual infrastructure.

Unlike FESTAC '77, where infrastructure outcomes were poorly communicated and weakly institutionalised, FESTAC@50 deliberately places infrastructure at the centre of its mandate.

Infrastructure under FESTAC@50 is designed to:

- Address long-standing criticism of waste and elitism
- Deliver tangible value to host communities
- Anchor cultural celebration in economic and social development
- Create assets that remain functional long after the Festival
- Enable intergenerational ownership and continuity

This section consolidates all **infrastructure commitments**, physical and non-physical - into a single, transparent framework.



## 10.2 GEOGRAPHIC FOCUS: **FESTAC TOWN AND AMUWO-ODOFIN** AS THE LEGACY CORE

The primary geographic focus of FESTAC@50 infrastructure development is **Festac Town and the wider Amuwo-Odofin axis**, recognising its historic role as the physical legacy of FESTAC '77.

This approach:

- Reclaims the original FESTAC vision
- Concentrates impact rather than dispersing resources
- Allows host communities to directly experience value

Positions Festac Town as a renewed cultural, civic, and innovation district



## 10.3 PHYSICAL INFRASTRUCTURE PROJECTS

### 10.3.1 Festac Community Stadium Renovation

The existing football stadium in Festac Town will be renovated and repositioned as a community sports and unity asset.

**Key objectives include:**

- Hosting the Pan-African Unity Legends Match
- Youth sports development and community recreation
- Safe, accessible, and inclusive use beyond FESTAC@50

This project reinforces football as a unifying cultural language across Africa and the diaspora.

### 10.3.2 Community School Development

FESTAC@50 includes the development of a community-focused school within the Festac axis.

**The school is intended to:**

- Serve present and future generations
- Support education, skills development, and social mobility
- Anchor FESTAC's commitment to people-centred legacy

This positions education as a foundational outcome of cultural investment.

### 10.3.3 Community Medical & Health Centre

A medical and primary healthcare facility is planned to serve Festac Town and surrounding communities.

**The centre will:**

- Provide accessible healthcare services
- Support health outreach and humanitarian programmes
- Remain operational beyond the Festival

Health infrastructure reinforces FESTAC@50's emphasis on dignity, care, and social responsibility.

# 10.3 PHYSICAL INFRASTRUCTURE PROJECTS

## 10.3.4 Purpose-Built Event And Cultural Centre

FESTAC@50 includes plans for a permanent, purpose-built event and cultural centre within the Festac axis.

**This centre will:**

- Host future festivals, performances, exhibitions, and conferences
- Reduce reliance on temporary structures
- Function as a revenue-generating cultural asset

It ensures FESTAC becomes an ongoing platform, not a one-off event.

## 10.3.5 Festac Land Development And Urban Regeneration

The vast undeveloped land within Festac Town presents an opportunity for structured, phased development.

**This component focuses on:**

- Planned urban regeneration
- Mixed-use cultural, civic, and commercial development
- Long-term investment and job creation

Development will be guided by sustainability, community benefit, and cultural identity.

## 10.3.6 Eco-Friendly Recreational And Clean Energy Garden

FESTAC@50 proposes the creation of an eco-friendly recreational garden and clean energy park.

**This space will:**

- Serve as a public recreational and family leisure destination
- Demonstrate clean and renewable energy concepts
- Promote environmental education and sustainability
- Allow individuals, families, and organisations to embed names or markers as part of legacy ownership

The garden functions as both a social space and an environmental statement.

## 10.3.7 Technology And Innovation Hub

A Technology and Innovation Hub is planned to position Festac Town as a future-facing district.

**The hub will:**

- Support youth innovation, startups, and digital skills
- Connect culture with technology and the creative economy
- Enable training, incubation, and collaboration

This ensures FESTAC@50 speaks not only to heritage, but to Africa's future economy.

## 10.4 DIGITAL AND NON-PHYSICAL INFRASTRUCTURE

FESTAC@50 recognises that modern legacy is not only built in concrete, but also in digital and institutional systems.

### 10.4.1 FESTAC Digital Infrastructure

**This includes:**

- Official FESTAC@50 digital platforms and applications
- Livestreaming and virtual participation systems
- Digital archives and repositories
- AR/VR experiences for education and engagement

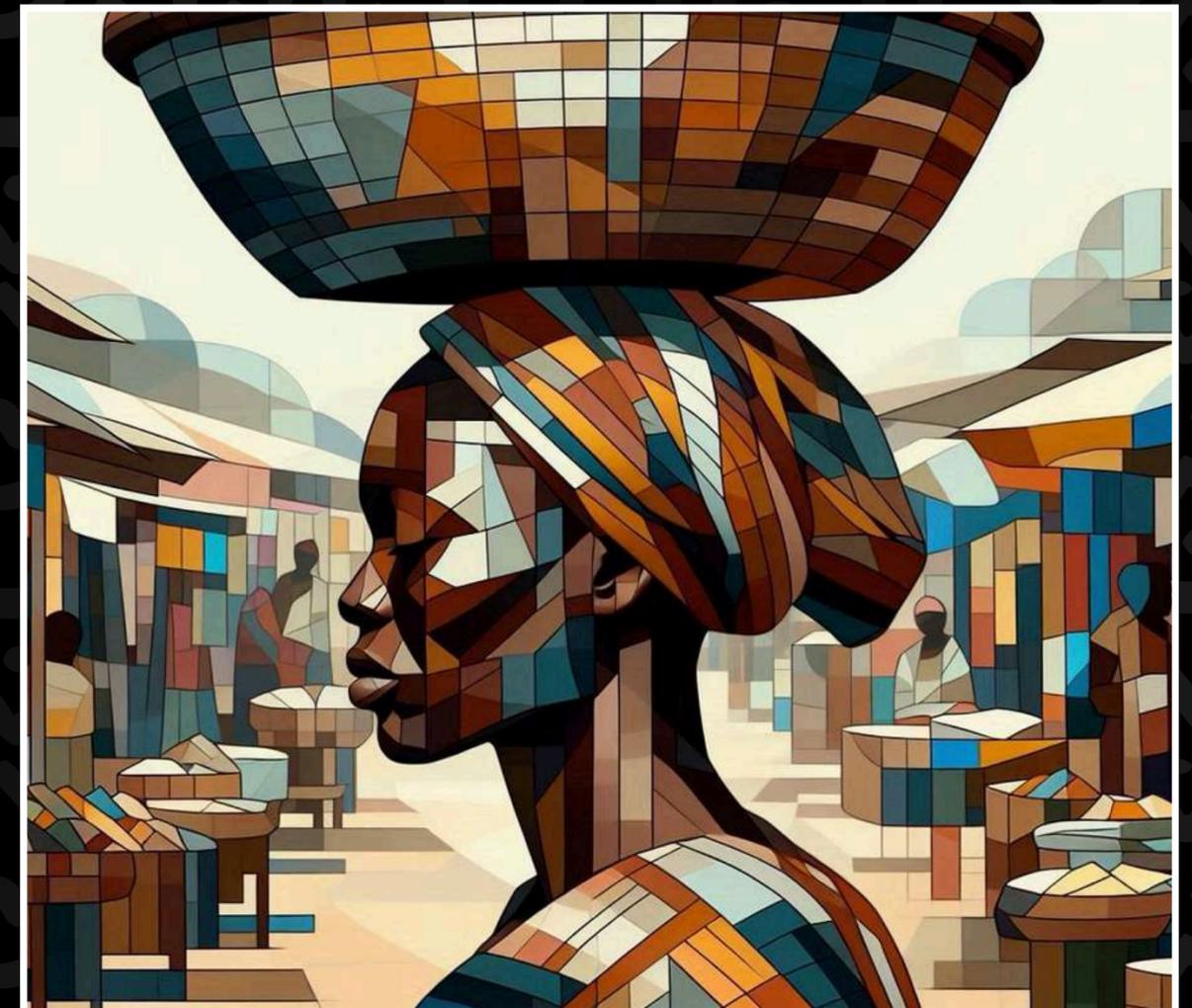
These platforms extend access globally and preserve content permanently.

### 10.4.2 FESTAC Digital Museum & Archives

A permanent digital museum will house:

- Archival materials from FESTAC '77
- FESTAC@50 documentation
- Oral histories, photographs, film, and research

This ensures institutional memory and global accessibility.



## 10.5 CULTURAL AND INTELLECTUAL PROPERTY INFRASTRUCTURE

Beyond physical assets, FESTAC@50 deliberately creates intellectual and cultural infrastructure.

**These include:**

- Feature films and pan-African cinema projects
- Documentary productions (past, present, future narrative)
- Books, rewritten historical texts, and publications
- Audio books and sound archives
- Festival music and soundtracks

**These assets generate:**

- Cultural influence
- Educational material
- Long-term revenue streams
- Global storytelling continuity



## 10.6 INFRASTRUCTURE DELIVERY AND GOVERNANCE ALIGNMENT

### All infrastructure projects under FESTAC@50:

- Fall within approved governance and delivery frameworks
- Are coordinated through the Lead Consultant
- Align with the Investment, Infrastructure, and Land Survey Committees
- Are phased and structured to manage risk and sustainability

Infrastructure is treated as a national trust, not ad-hoc construction.



## 10.7 LEGACY OUTCOME

Through this integrated infrastructure framework, FESTAC@50 delivers:

- Visible community transformation
- Social, educational, and health impact
- Environmental responsibility
- Digital permanence
- Cultural and economic continuity

FESTAC@50 does not end with a closing ceremony.

It leaves behind systems, spaces, and assets that continue to serve Africa and the Black world for generations



SECTION 11

**MARKETING,**  
**COMMUNICATIONS** AND  
NARRATIVE RESET

REFRAMING FESTAC FOR A NEW GENERATION

## 11.1 THE COMMUNICATION CHALLENGE

FESTAC '77 occupies a complex and contested place in Nigerian, African, and global Black memory.

**For many, it represents:**

- Cultural pride
- Pan-African unity
- Global Black visibility

**For others, it represents:**

- Excessive public spending
- Elitism and exclusion
- Missed opportunities for continuity
- Infrastructure decay

Unresolved religious and spiritual concerns

Over time, silence, limited public explanation, and weak post-festival storytelling allowed criticism, belief, and speculation to replace clarity. These narratives — whether factual, interpretive, or belief-based — have hardened into public perception.

FESTAC@50 recognises that this is **not a branding problem, but a communication and trust challenge.**

The strategy therefore rejects celebratory propaganda and adopts **honest, confident, future-facing storytelling** that acknowledges history and demonstrates institutional maturity.



## 11.2 NARRATIVE POSITIONING FRAMEWORK

The core narrative of FESTAC@50 is anchored on the theme:

### From Memory to Mandate

FESTAC@50 reframes FESTAC '77 as:

- A historic achievement
- A lesson learned
- A responsibility inherited

Rather than asking whether FESTAC '77 was good or bad, FESTAC@50 asks a more mature national question:

### What do we do with the legacy now?

### Supporting Narrative Pillars

#### Then

FESTAC '77 showed what Africa could imagine.

#### Now

FESTAC@50 shows what Africa can structure, govern, deliver, and sustain.

#### Next

FESTAC evolves into a long-term platform for culture, economy, urban regeneration, and global influence.

This positioning deliberately shifts the story from nostalgia and controversy to responsibility and continuity.



## 11.3 ACKNOWLEDGING CRITICISM AS A CREDIBILITY STRATEGY

FESTAC@50 does not deny or dismiss criticism associated with FESTAC '77. Instead, it incorporates acknowledgement as a credibility tool.

The programme openly recognises that:

- Cultural ambition was not matched by long-term institutionalisation
- Infrastructure intent was not sufficiently communicated or sustained
- Communities were not adequately embedded as owners
- Religious concerns were not clearly addressed or separated from cultural expression
- Silence after the festival allowed misinformation to flourish

FESTAC@50 positions itself as the structural response to these unresolved gaps.

Criticism is therefore reframed not as an attack, but as the reason FESTAC@50 must exist, differently and deliberately.



## 11.4 FAITH, CULTURE AND NATIONAL REASSURANCE STRATEGY

One of the most persistent concerns surrounding FESTAC '77 relates to religious and spiritual interpretation. FESTAC@50 addresses this directly and respectfully.

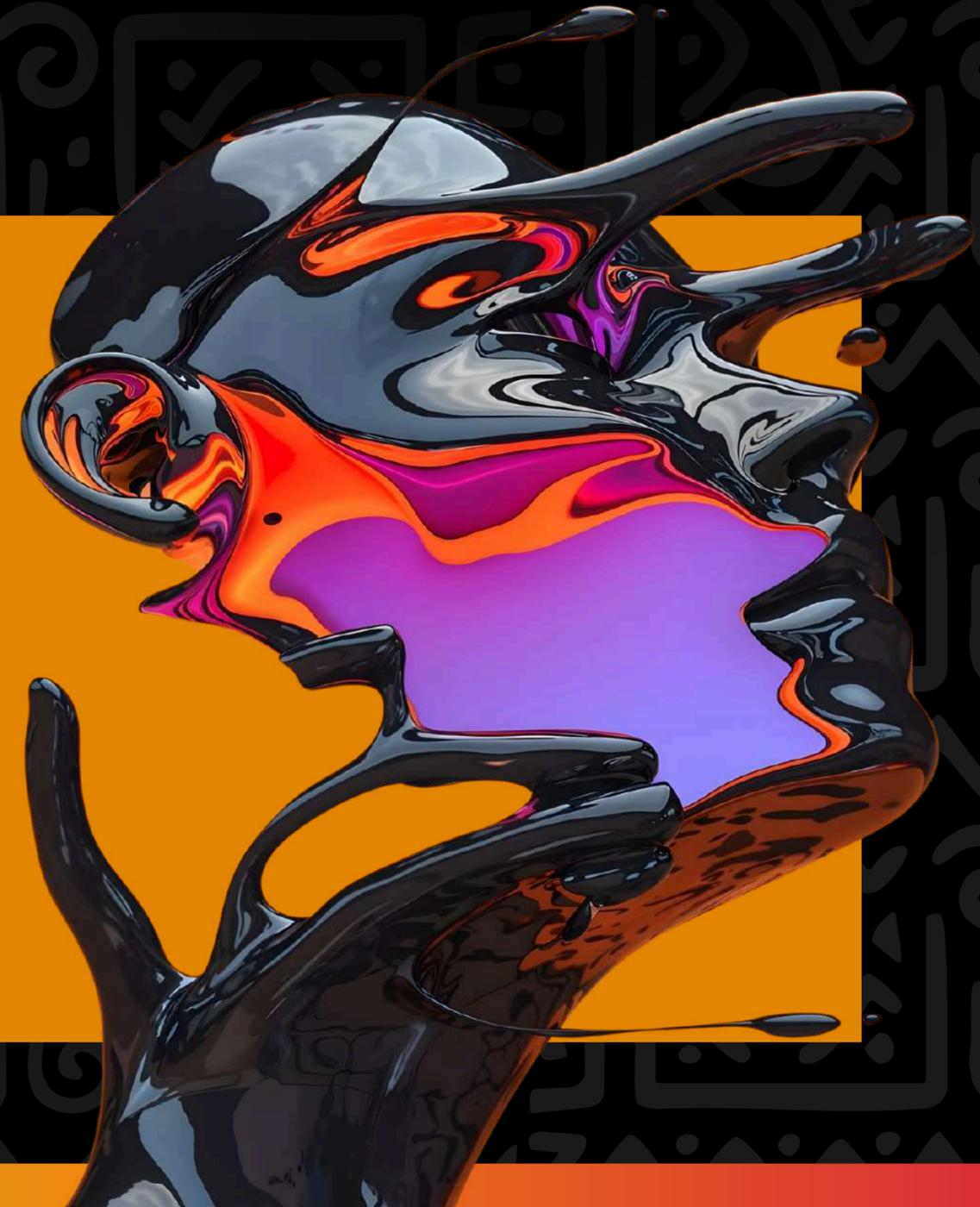
The Festival affirms clearly that:

- FESTAC@50 is a cultural, historical, and developmental programme, not a religious or spiritual exercise
- Cultural heritage does not equate to worship or spiritual endorsement
- Participation is voluntary and non-doctrinal

As part of its communication strategy, FESTAC@50 will:

- Engage Christian and Muslim leadership early through briefings and consultations
- Use interfaith platforms to clarify intent, boundaries, and purpose
- Include faith leaders as observers and community partners where appropriate
- Ensure public messaging consistently separates culture from religion

This approach ensures reassurance, national unity, and prevents fear-based narratives from taking hold.



## 11.5 AUDIENCE SEGMENTATION AND OWNERSHIP MESSAGING

Different audiences require different entry points into the FESTAC@50 story.

# 1

### **Nigerian Public**

#### **Primary Emotion:**

Skepticism mixed with pride

#### **Message Focus:**

- Inclusion
- Accountability
- Economic relevance
- Transparency

**Narrative:** “This time, it is for everyone.”

# 2

### **Amuwo-Odofin And Host Communities**

**Primary Emotion:** Expectation and scrutiny

#### **Message Focus:**

- Infrastructure improvement
- Local business opportunities
- Employment and skills transfer

**Narrative:** “FESTAC returns home — and leaves value behind.”

# 3

### **African Diaspora**

**Primary Emotion:** Longing, curiosity, cautious optimism

#### **Message Focus:**

- Belonging
- Homecoming
- Investment pathways
- Cultural reconnection

**Narrative:** “You are not visiting. You are returning.”

## 11.5 AUDIENCE SEGMENTATION AND OWNERSHIP MESSAGING

Different audiences require different entry points into the FESTAC@50 story.

# 4

### Private Sector & Investors

**Primary Emotion:** Risk assessment

**Message Focus:**

- Structure and governance
- Visibility and credibility
- Clear value chains

**Narrative:** “Culture as an investable, governed asset.”

# 5

### Global Media & Cultural Institutions

**Primary Emotion:** Editorial curiosity

**Message Focus:**

- Historical significance
- Contemporary relevance
- African self-definition

**Narrative:** “Africa reclaims its cultural voice — on its own terms.”



# 11.6 COMMUNICATION PHASES AND TIMING

**Phase 1: Reframing And Trust-Building (Q1–Q2 2026)**

**Objectives:**

- Reset perception
- Address criticism directly
- Establish seriousness, structure, and leadership

**Tools:**

- Documentary-style storytelling
- Archival FESTAC '77 content with context
- Thought-leadership interviews
- Controlled media briefings
- Faith and community engagement sessions

**Phase 2: Momentum And Participation (Q3–Q4 2026)**

**Objectives:**

- Build anticipation
- Drive grassroots and diaspora participation
- Attract partners and sponsors

**Tools:**

- Country and diaspora rollouts
- Community sensitisation campaigns
- Cultural ambassadors and influencers
- Creative call-outs and countdowns

**Phase 3: Global Amplification (26 Dec 2026 – 2 Jan 2027)**

**Objectives:**

- Narrative dominance
- Real-time visibility
- Global media saturation

**Tools:**

- Broadcast partnerships
- Live digital coverage
- Press centres and daily briefings
- Coordinated content drops

**Phase 4: Legacy Storytelling (Post-Festival)**

**Objectives:**

- Protect narrative
- Cement impact
- Extend value

**Tools:**

- Feature documentary release
- Coffee-table publications
- Impact and policy reports
- Digital archives and exhibitions

## 11.7 DOCUMENTARY AS NARRATIVE SPINE

The FESTAC@50 documentary is not promotional content. It is the central narrative instrument of the communication strategy.

It follows four arcs:

- **Before FESTAC '77** – Pan-African aspiration and global Black consciousness
- **FESTAC '77** – Vision, achievement, controversy, and contradiction
- **After FESTAC '77** – Silence, decay, and unanswered questions
- **FESTAC@50 and Beyond** – Structure, urban planning, continuity, and the next 50 years

The documentary allows the public to:

- Understand history honestly
- See lessons learned
- See themselves in the future of FESTAC



## 11.8 CONTENT, MEDIA AND CHANNEL STRATEGY

### Core Assets

- Feature documentary
- Short-form digital series
- Photo, oral history, and archival content
- Festival soundtrack and publications
- Livestream and virtual participation assets
- AR/VR highlights for youth and diaspora
- FESTAC Digital Museum as a permanent PR anchor

### Channels

- Television and radio
- Digital and social platforms
- International media syndication
- Cultural and academic publications

### Approach

- Centralised narrative control
- Decentralised content creation
- Clear brand, tone, and messaging guidelines



## 11.9 MEASURING COMMUNICATION SUCCESS

**Success is measured by:**

- Reach and sentiment, not just impressions
- Depth of engagement
- Community participation levels
- Media quality and tone
- Diaspora and investor response
- Communication is treated as accountable infrastructure, not performance.



## 11.10 WHY THIS STRATEGY WORKS

### This strategy:

- Confronts history without defensiveness
- Converts criticism into credibility
- Engages faith and community early
- Breaks elitist perceptions
- Builds ownership across class, geography, and belief

It does not erase the past.

**It completes it.**



SECTION 12

**PAN-AFRICAN AND  
DIASPORA SCOPE,**

**PARTICIPATION FRAMEWORK  
AND TARGET TERRITORIES**

DEFINING REACH, RELEVANCE, AND GLOBAL ALIGNMENT

## 12.1 RATIONALE FOR PAN-AFRICAN AND DIASPORA INCLUSION

FESTAC@50 is anchored in the original intent of FESTAC '77 to convene Africa and its global diaspora around shared cultural memory, identity, and future responsibility.

The Festival is therefore not limited to Nigeria alone.

It is deliberately positioned as a **Pan-African and Diaspora-facing programme**, grounded in history, cultural continuity, and contemporary global realities.

Participation is defined by:

- Historical relevance to FESTAC '77
- Cultural and intellectual influence
- Diaspora lineage and preservation of African heritage
- Economic, tourism, and investment potential

This ensures inclusion is **strategic, justified, and manageable**.



## 12.2 AFRICAN CORE PARTICIPATION COUNTRIES

These countries form the continental backbone of FESTAC@50 programming due to their cultural depth, historical engagement, and regional influence.

### West Africa

- Nigeria (Host Nation)
- Ghana
- Senegal
- Benin Republic
- Côte d'Ivoire
- Sierra Leone

### East Africa

- Ethiopia
- Kenya
- Tanzania

### Southern Africa

- South Africa
- Angola
- Mozambique
- Zimbabwe

### Central Africa

- Cameroon
- Democratic Republic of Congo

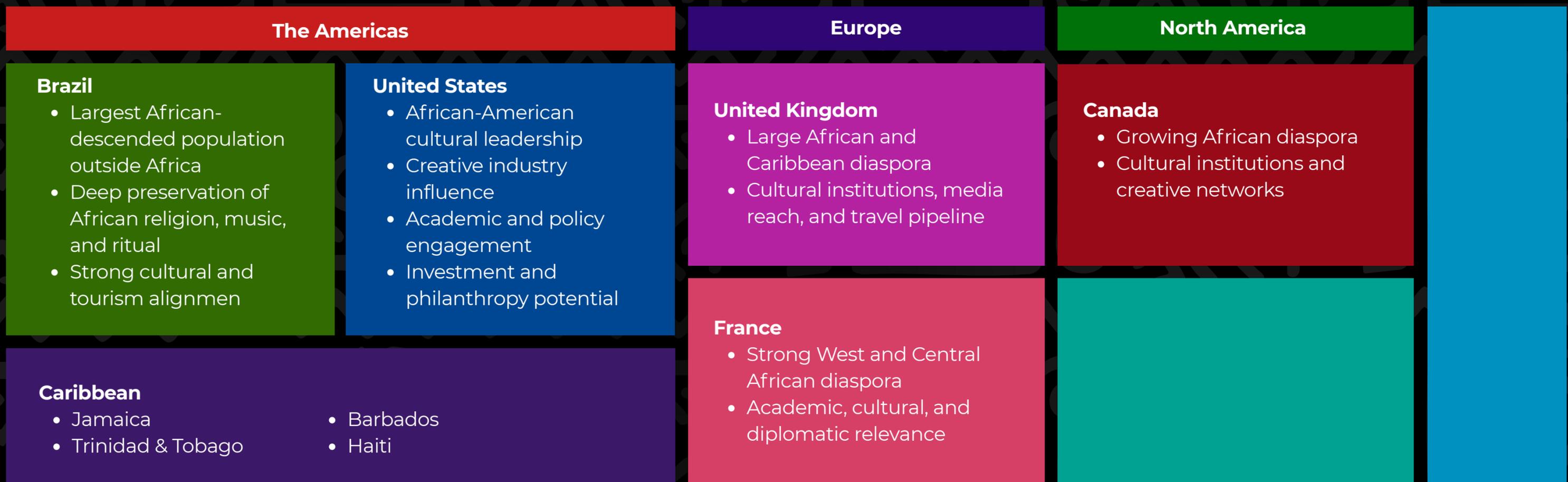
### Participation Logic

- Cultural delegations and performances
- Pavilion representation at the Pan-African Cultural & Creative Expo
- Speakers and contributors to FESTAC Dialogues
- Youth and creative exchanges



## 12.3 DIASPORA ANCHOR TERRITORIES

Diaspora participation is structured around regions with strong historical, cultural, and economic ties to Africa, particularly through transatlantic history, cultural preservation, and contemporary influence.



## 12.4 TIERED PARTICIPATION MODEL

To maintain quality and manage scale, FESTAC@50 adopts a tiered participation framework.

### Tier 1: Core Participants

- Physical presence at FESTAC@50
- Performances, exhibitions, speakers
- Pavilion or programme representation

### Tier 2: Programme Contributors

- Speakers, artists, and cultural practitioners
- Digital showcases and hybrid participation

### Tier 3: Cultural Affiliates

- Media partnerships
- Documentation contributions
- Future FESTAC pipeline engagement



## 12.5 DIASPORA TARGET AUDIENCES

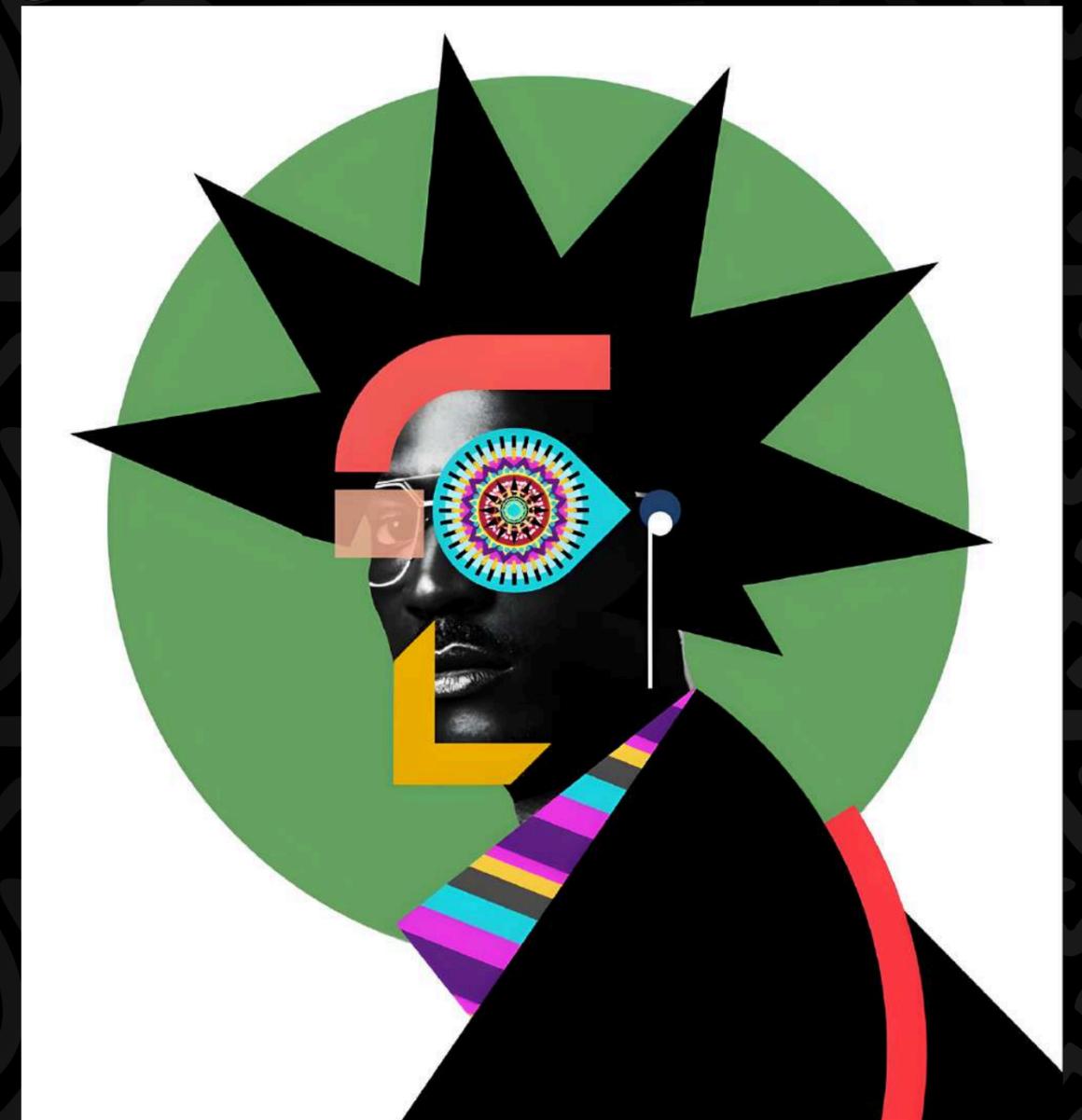
Diaspora engagement is segmented to ensure relevance and measurable outcomes.

### Primary Groups

- Creatives and cultural practitioners
- Investors and business leaders
- Academics and intellectuals
- Cultural institutions and foundations
- Youth, returnees, and second-generation Africans

Each group is mapped to specific programmes:

- Expos
- Dialogues
- Investment forums
- Cultural showcases



## 12.6 DIPLOMATIC, ECONOMIC AND CULTURAL IMPLICATIONS

### Defining scope at this level enables:

- Structured engagement with embassies and consulates
- Clear sponsorship targeting
- Tourism promotion and travel pipelines
- Cultural diplomacy and soft-power positioning

### This framework strengthens FESTAC@50's credibility with:

- Federal and State governments
- International partners
- Private sector stakeholders



## 12.7 WHY THIS SCOPE WORKS

### This approach:

- Respects historical truth
- Avoids symbolic overreach
- Balances ambition with delivery capacity
- Aligns culture with economics and diplomacy

### It positions FESTAC@50 as:

- Globally relevant
- Politically grounded
- Culturally authentic
- Strategically executable



SECTION 13

**SOCIOECONOMIC**

**IMPACT AND**

**SHARED VALUE**

**CREATION**

FROM CULTURAL CELEBRATION TO LIVED ECONOMIC AND SOCIAL OUTCOMES

## 13.1 PURPOSE OF **THIS SECTION**

FESTAC@50 adopts a **shared value approach**, ensuring that:

FESTAC@50 is not designed as a cultural spectacle alone. It is designed as a large-scale socioeconomic intervention, using culture as the entry point for jobs, income, skills, dignity, and long-term opportunity.

This section articulates how value flows to people, not just institutions, and how the Festival translates activity into measurable improvement in livelihoods, inclusion, and social cohesion.



## 13.2 SHARED VALUE FRAMEWORK

**FESTAC@50 adopts a shared value approach, ensuring that:**

- Cultural expression generates income
- Public investment produces social returns
- Community participation leads to economic inclusion
- Short-term activity unlocks long-term opportunity

**Value is created simultaneously for:**

- Host communities
- Creatives and SMEs
- Youth and women
- Government and institutions
- Diaspora partners



## 13.3 EMPLOYMENT AND INCOME GENERATION

### Direct Employment

During the FESTAC@50 cycle, the programme generates direct work opportunities across:

- Event production and technical services
- Logistics, transport, and venue operations
- Security, safety, and medical support
- Hospitality, catering, and accommodation
- Media, documentation, and content production
- 

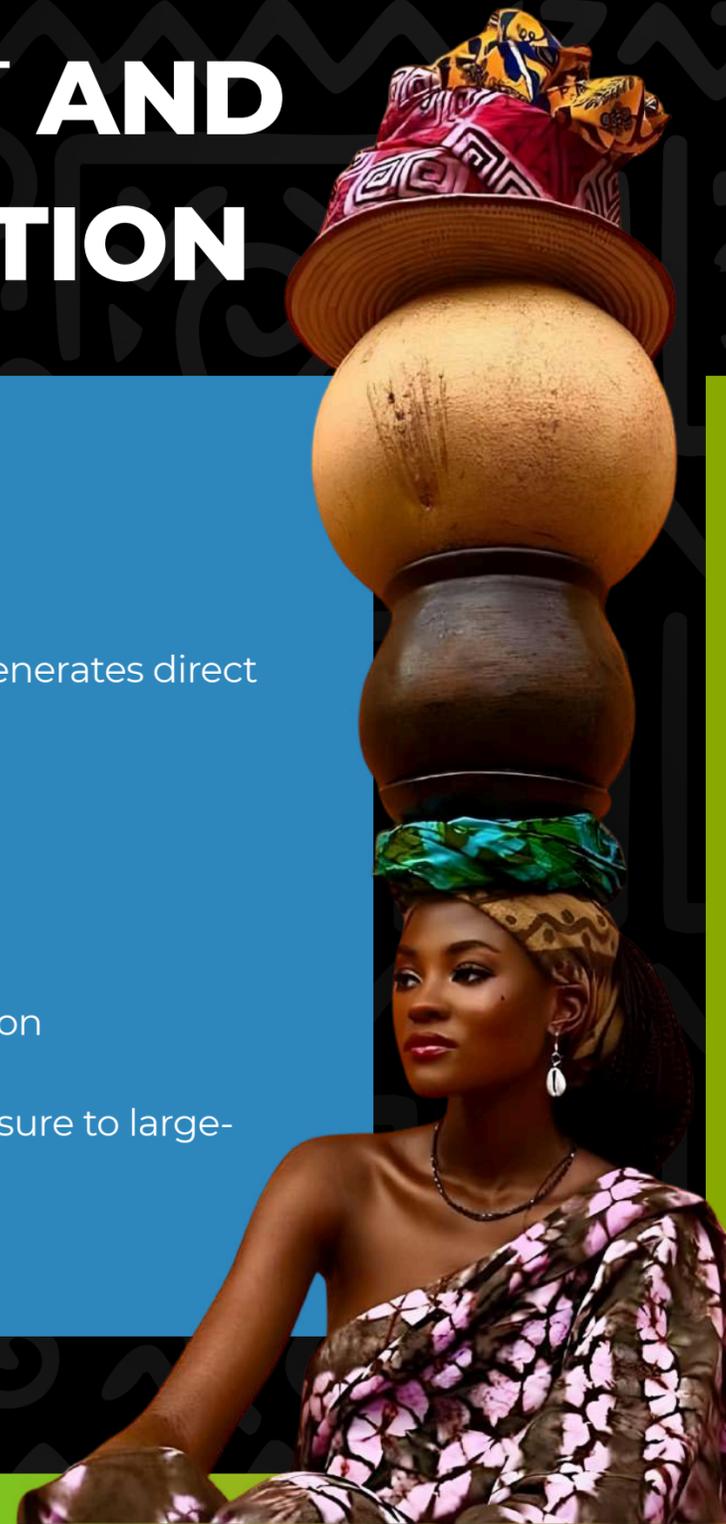
These roles provide immediate income and exposure to large-scale project delivery standards.

### Indirect & Informal Sector Income

FESTAC@50 deliberately integrates the informal economy through:

- Licensed street vendors and food sellers
- Artisans, fabric traders, and craftspeople
- Transport operators and logistics support
- Local service providers (printing, fabrication, rentals)

This ensures income circulates within the host community, not only through formal contractors.



## 13.4 YOUTH SKILLS, **EXPOSURE AND LONG-TERM EMPLOYABILITY**

**Beyond temporary income, FESTAC@50 functions as a skills accelerator.**

Youth Impact Channels

- Hands-on exposure to global-standard event delivery
- Creative and technical skill development (production, media, stage, digital)
- Access to mentors, creatives, and industry professionals
- Pathways into the creative economy and allied industries

Youth are not treated as spectators, but as participants in production and delivery.



## 13.5 WOMEN'S ECONOMIC PARTICIPATION & INCLUSION

FESTAC@50 intentionally supports women's participation through:

- Women-led SMEs in food, retail, crafts, and services
- Female creatives, designers, and cultural practitioners
- Priority inclusion in vendor opportunities and market platforms
- Safety, welfare, and accessibility frameworks

**This ensures women benefit not only culturally, but economically and structurally.**



## 13.6 LOCAL BUSINESS AND MARKET UPLIFT

### The Festival stimulates local enterprise by:

- Increasing customer flow to markets and neighbourhood businesses
- Creating demand for rentals, supplies, and services
- Encouraging semi-formalisation through permits and licensing
- Providing exposure to new buyers, partners, and diaspora markets

**Local businesses experience FESTAC@50 not as disruption, but as commercial opportunity.**



## 13.7 COMMUNITY PRIDE, OWNERSHIP & SOCIAL COHESION

FESTAC@50 is deliberately structured to avoid elite capture.

### Social Outcomes Include

- Community-led programming and participation
- Inclusion of traditional institutions, faith groups, and youth associations
- Visible recognition of host community contribution
- Strengthened cultural identity and collective pride

This builds trust, reduces resistance, and strengthens social cohesion.



## 13.8 DIASPORA–COMMUNITY ECONOMIC LINKAGES

**By attracting diaspora participation, FESTAC@50 enables:**

- Direct spending within host communities
- New trade and creative partnerships
- Ongoing business and cultural relationships
- Increased remittances and repeat visitation

**Diaspora engagement is positioned as partnership, not tourism alone.**



## 13.9 LONG-TERM SOCIOECONOMIC OUTCOMES

By the conclusion of FESTAC@50, the programme is expected to have:

- Expanded income opportunities for thousands of individuals
- Improved skills and employability for youth
- Increased participation of women in the local economy
- Strengthened local businesses and informal enterprises
- Enhanced community confidence and cultural ownership

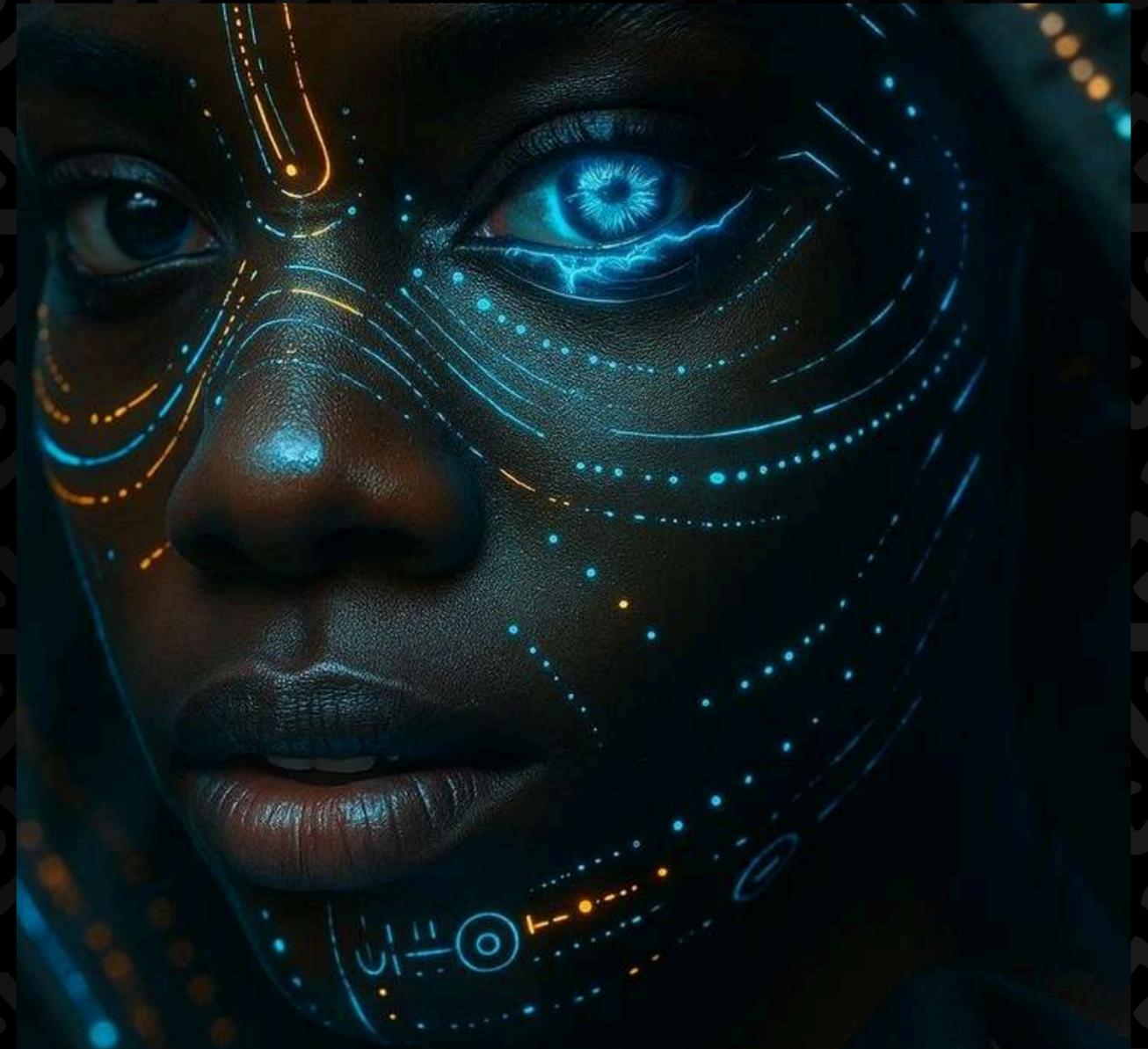
**These outcomes form the human foundation upon which infrastructure, IGR growth, and investment logic are later built.**



## 13.10 DIGITAL LEGACY AND FUTURE SKILLS OUTCOMES

**Include:**

- Digital museum as an educational resource
- Youth skills development outputs
- Incubation pathways
- Global distribution of African cultural IP



## 13.11 STRATEGIC SUMMARY

**Include:**FESTAC@50's socioeconomic impact is not incidental. It is designed, intentional, and integrated.

**Culture becomes:**

- A job creator
- A skills platform
- A market opener
- A dignity restorer

This section ensures FESTAC@50 is defended not only as a cultural milestone, but as a people-centred development intervention.



## SECTION 14

# ENVIRONMENTAL SUSTAINABILITY AND RESPONSIBLE OPERATIONS

### **Protecting Place, People, and the Future**

FESTAC@50 is designed not only as a cultural and economic programme, but as a responsible national intervention that respects the environment, protects host communities, and leaves no lasting ecological harm.

This section establishes FESTAC@50 as a modern, environmentally conscious festival, aligned with global sustainability expectations and Nigeria's long-term urban and environmental priorities.

## 14.1 SUSTAINABILITY PHILOSOPHY

The guiding principle for FESTAC@50 operations is simple and non-negotiable:  
**“No celebration should damage the community it claims to honour.”**

Environmental responsibility is therefore integrated into:

- Planning
- Procurement
- Execution
- Post-event restoration

Sustainability is treated as a **core operational discipline**, not an afterthought.



## 14.2 WASTE MANAGEMENT AND CIRCULAR OPERATIONS

FESTAC@50 will deploy a structured waste-management framework across all venues and host communities.

**Key measures include:**

- Segregated waste collection (organic, recyclable, non-recyclable)
- Clearly marked waste stations at all venues
- Daily waste evacuation and disposal schedules
- Partnerships with licensed waste-management operators
- Recycling initiatives for plastics, paper, and packaging materials
- Vendor compliance requirements tied to waste standards

**Special focus areas:**

- Trade Expo zones
- Food courts
- Community activations
- High-traffic ceremonial venues

This approach reduces environmental strain and sets a replicable standard for future large-scale events.



## 14.3 SANITATION, PUBLIC HEALTH AND HYGIENE

Public health protection is treated as an environmental and social responsibility.

### Measures include:

- Adequate mobile and permanent sanitation facilities
- Regular cleaning and disinfection cycles
- Handwashing and hygiene stations at major venues
- Food safety monitoring for vendors and caterers
- Drainage protection to prevent flooding and contamination
- Clear protocols for waste water and effluent management

### These measures are coordinated with:

- Local health authorities
- Environmental agencies
- Venue operators



## 14.4 SUSTAINABLE PROCUREMENT AND VENDOR STANDARDS

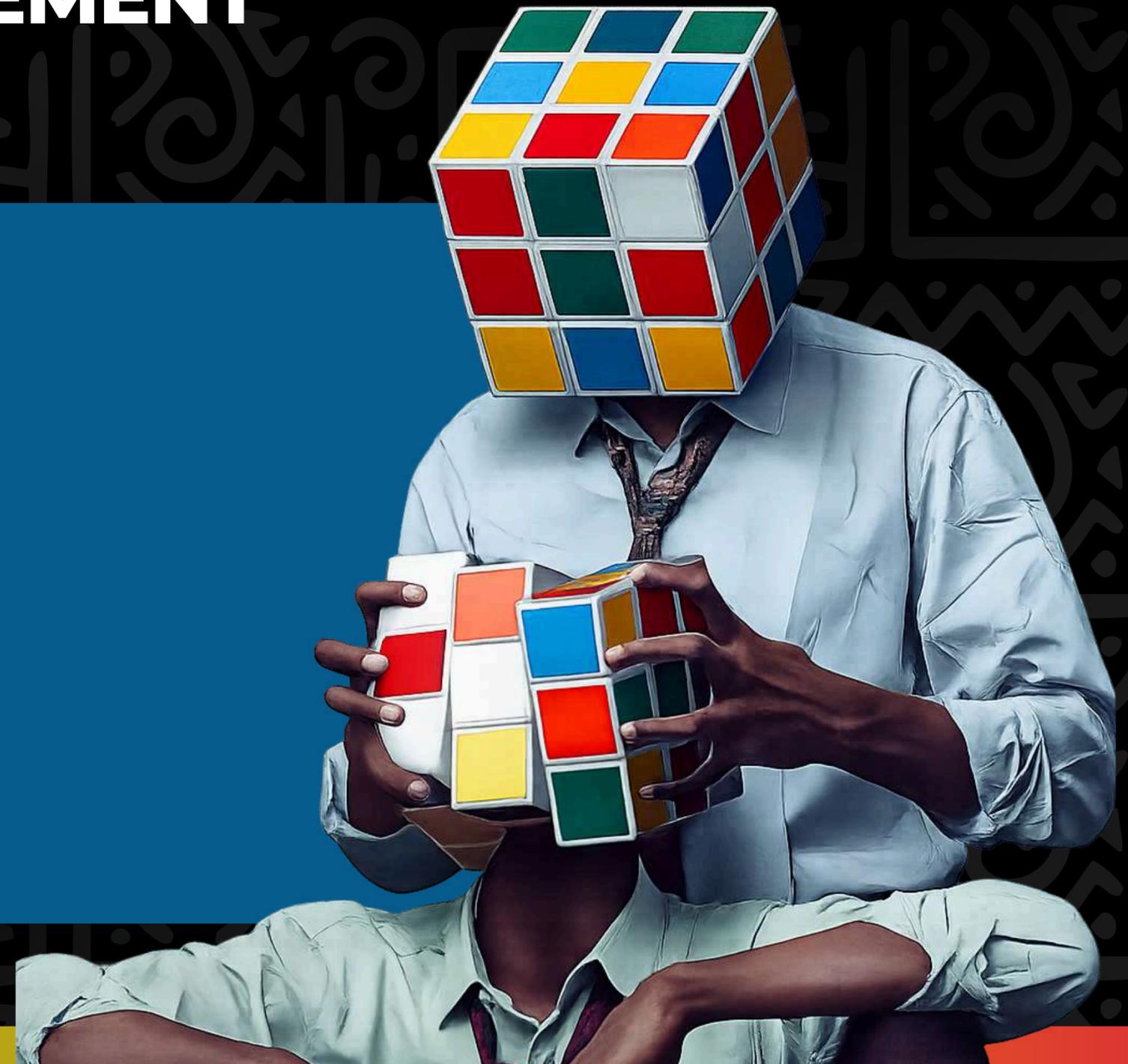
All FESTAC@50 procurement processes will prioritise responsible sourcing.

**This includes:**

- Preference for reusable, recyclable, or biodegradable materials
- Reduced reliance on single-use plastics
- Environmentally conscious stage and set construction
- Local sourcing where feasible to reduce transport emissions
- Sustainability clauses in vendor contracts

**Vendors and partners are required to:**

- Comply with environmental guidelines
- Adhere to sanitation and waste protocols
- Participate in post-event clean-up obligations



## 14.5 ENERGY, POWER AND RESOURCE EFFICIENCY

Given the scale of FESTAC@50, energy management is approached with efficiency and resilience in mind.

### Key considerations:

- Hybrid power solutions where possible
- Efficient lighting and audiovisual systems
- Controlled generator usage schedules
- Fuel handling and storage safety protocols
- Minimisation of noise and air pollution in residential zones

These measures reduce environmental impact while ensuring operational reliability.



## 14.6 POST-EVENT RESTORATION AND COMMUNITY PROTECTION

FESTAC@50 includes a **mandatory post-event restoration phase**, especially within Amuwo-Odofin and other host communities.

**This includes:**

- Venue clean-up and waste clearance
- Restoration of public spaces used for events
- Repair of temporary infrastructure impacts
- Removal of signage and temporary installations
- Community walk-throughs and sign-off processes

**The objective is clear:**

Host communities must be left cleaner, safer, and better organised than before the Festival.



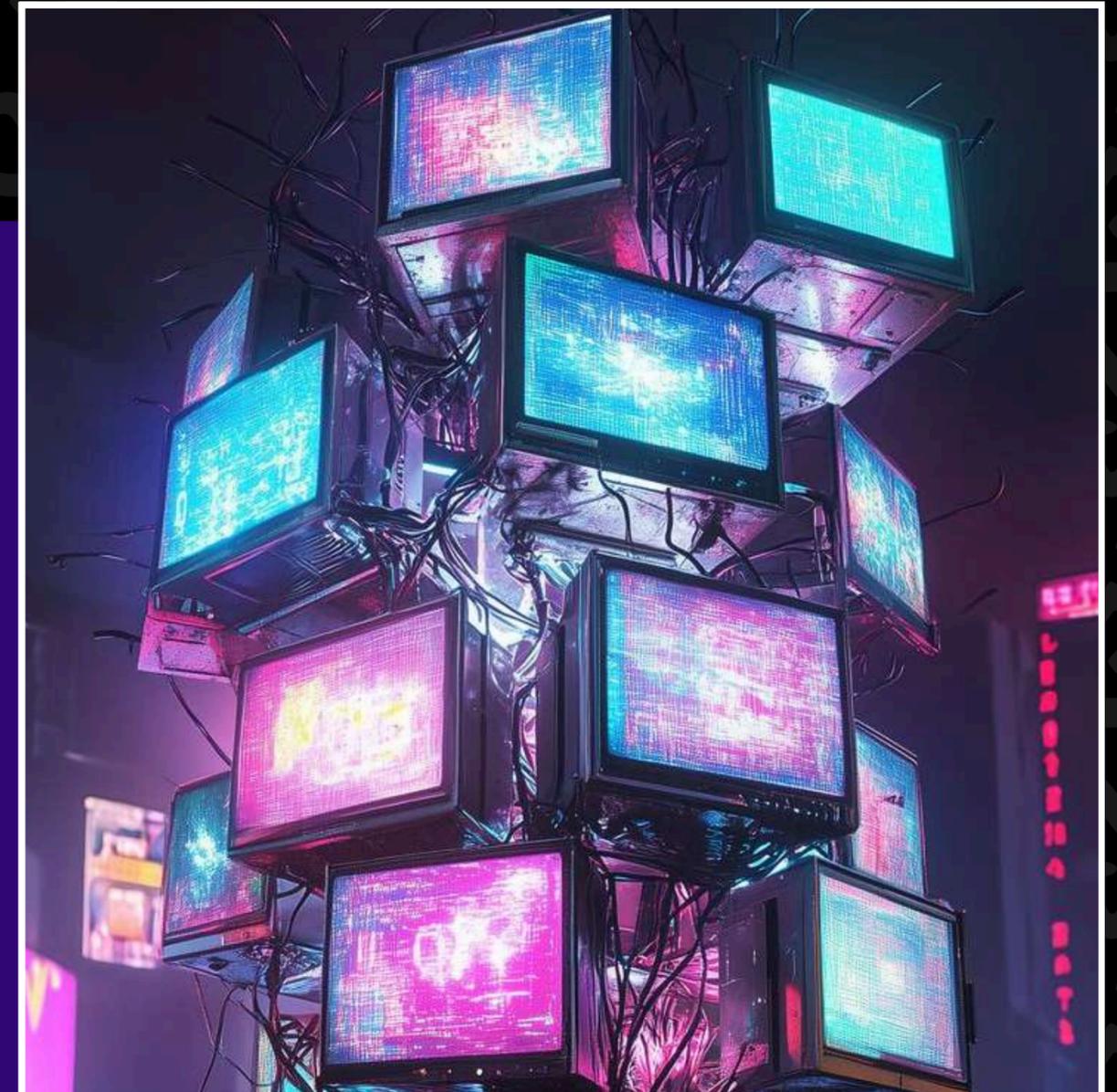
## 14.7 ENVIRONMENTAL GOVERNANCE AND OVERSIGHT

Environmental responsibility is embedded within the FESTAC@50 governance structure.

**Oversight mechanisms include:**

- Dedicated environmental leads within relevant committees
- Daily environmental compliance reporting during the Festival
- Incident logging and rapid response protocols
- Coordination with state and local environmental agencies

This ensures accountability, transparency, and rapid corrective action where required.



## 14.8 STRATEGIC VALUE OF THIS FRAMEWORK

### This environmental framework:

- Aligns FESTAC@50 with global best practices
- Protects Nigeria's international reputation
- Meets ESG expectations of sponsors and partners
- Reduces risk of public backlash or regulatory issues
- Demonstrates respect for host communities
- Positions FESTAC@50 as a responsible national programme, not a reckless spectacle

### Closing Position

Environmental sustainability is not positioned as a constraint on FESTAC@50 it is positioned as **proof of maturity, foresight, and national leadership.**  
FESTAC@50 celebrates Africa's past, engages its present, and safeguards its future.



SECTION 15

**AMUWO-ODOFIN**

**REGENERATION, IGR**

**GROWTH AND INVESTMENT  
BLUEPRINT**

TURNING FESTAC@50 INTO VISIBLE LOCAL VALUE

## 15.1 WHY AMUWO-ODOFIN MATTERS TO FESTAC@50

Amuwo-Odofin is not just a host community. It is the geographic and symbolic home of FESTAC '77.

Festac Town was purpose-built to house thousands of delegates during the original Festival. Over time, however, residents and stakeholders have expressed concern that while the FESTAC name endured, the area did not consistently benefit from sustained infrastructure investment, economic activation, or cultural programming at scale.

FESTAC@50 presents a unique opportunity to reset that narrative.

The intent is clear:

- FESTAC@50 must leave Amuwo-Odofin tangibly better than it found it.
- The Festival must translate cultural attention into infrastructure, commerce, and long-term opportunity.
- The community must experience FESTAC@50 as value creation, not disruption.



## 15.1 WHY AMUWO-ODOFIN MATTERS TO FESTAC@50

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# 15.3 REGENERATION STRATEGY: **WHAT CHANGES** BECAUSE OF FESTAC@50

The Amuwo-Odofin regeneration strategy is built around three layers of impact: immediate readiness, medium-term economic activation, and long-term investment assets.

## A. Immediate City Readiness And Visible Upgrades

(Short-term, high-visibility impact)  
 These interventions are designed to be seen, felt, and remembered by residents and visitors.

**Focus areas include:**

- Priority road rehabilitation and drainage clearing along festival corridors
- Street lighting upgrades and public-space beautification
- Signage, wayfinding, and pedestrian safety improvements
- Structured sanitation, waste management, and public hygiene systems during the festival window

**These upgrades ensure:**

- Safer movement
- Improved visitor experience
- Reduced congestion
- Strong first impressions for investors and diaspora visitors

## B. Safety, Mobility And Public Confidence Reset

FESTAC@50 introduces structured safety and mobility planning that can outlive the Festival.

**Key interventions:**

- CCTV coverage and command-centre style monitoring along festival routes
- Emergency response positioning (medical, fire, security)
- Dedicated shuttle routes and traffic management systems
- Crowd-flow planning to reduce disruption to residents

The result is not just a safer Festival, but a proof of concept for better urban management in Amuwo-Odofin.

# 15.3 REGENERATION STRATEGY: **WHAT CHANGES** BECAUSE OF FESTAC@50

The Amuwo-Odofin regeneration strategy is built around three layers of impact: immediate readiness, medium-term economic activation, and long-term investment assets.

## C. Investment-Ready Cultural And Event Infrastructure

Rather than temporary spending alone, FESTAC@50 is used to unlock **public-private investment** opportunities.

### Proposed asset opportunities include:

**Permanent Festival & Events Grounds:** A dedicated open-air cultural and performance space in Amuwo-Odofin capable of hosting:

- Annual festivals
- Concerts
- Cultural markets
- Community events

**Conference & Exhibition Centre (Mainland Alternative):** A mid-scale, professionally managed facility to:

- Host conferences, expos, and summits
  - Reduce over-reliance on Island venues
  - Position Amuwo as a viable events destination
  - Hotels
  - Serviced apartments
  - Food and cultural streets
- Linked directly to increased visitor traffic.

**Creative Production & Rehearsal Hub:** Purpose-built spaces for:

- Rehearsals
- Recording
- Creative production
- Cultural education and training

This supports youth employment and creative-economy growth.

**Hospitality & Short-Stay Pipeline:** Investment pathways for:

**Structured Market & SME Clusters:** Redevelopment or activation of markets tied to:

- Arts
- Fashion
- Food
- Cultural merchandise

Moving informal activity into scalable, taxable enterprise.

## 15.4 HOW FESTAC@50 DRIVES IGR GROWTH

FESTAC@50 is positioned as a **revenue-generating catalyst**, not a fiscal burden.

### Key IGR channels include:

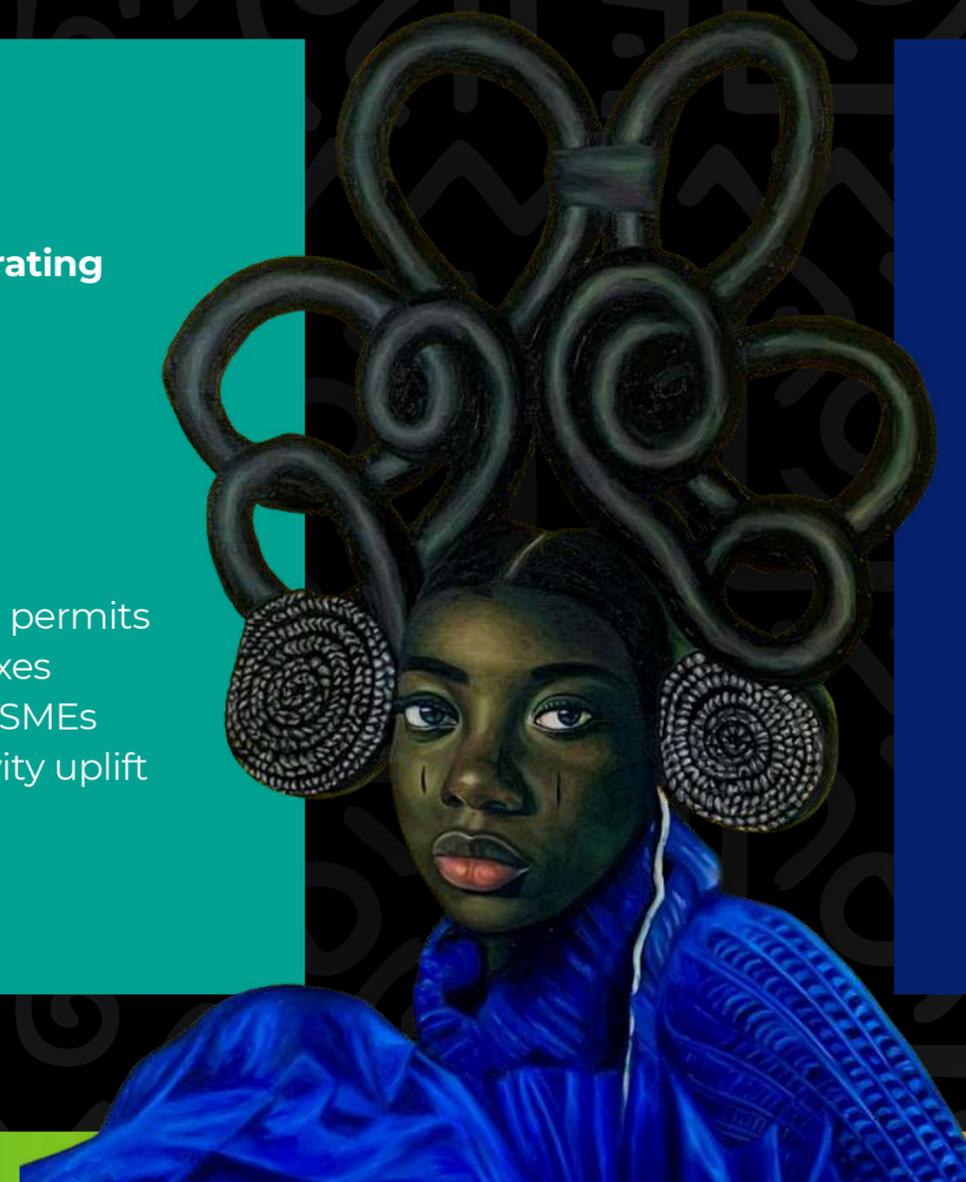
- Vendor and exhibitor participation fees
- Pavilion and marketplace permits
- Event licensing and venue usage fees
- Advertising, signage, and brand activation permits
- Hospitality and accommodation-linked taxes
- Business registration and formalisation of SMEs
- Long-term property and commercial activity uplift

IGR Measurement Framework (Indicative)

### IGR impact will be tracked through:

- Number of registered vendors and exhibitors
- Total permits and participation fees collected
- Hospitality occupancy and visitor inflow data
- New business registrations during and post-festival
- Event bookings and venue utilisation post-FESTAC
- Investor MOUs and PPP agreements signed

This ensures the Festival's financial impact is measured, reported, and defensible.



## 15.5 SHIFTING ATTENTION TO THE MAINLAND

Without competing narratives, FESTAC@50 strategically:

- Draws national and diaspora attention to the mainland
- Demonstrates that large-scale, premium cultural programming can succeed outside traditional Island hubs
- Repositions Amuwo-Odofin as a cultural, commercial, and events destination

This is not a symbolic shift, it is a structural one.



## 15.6 COMMUNITY OWNERSHIP AND SOCIAL LICENCE

Community engagement is not peripheral.

**Through:**

- Grassroots programming
- Local vendor inclusion
- Youth employment pathways
- Welfare and palliative initiatives

Residents experience FESTAC@50 as **participation**, not displacement.



## 15.7 WHY THIS APPROACH WORKS

This blueprint:

- Directly addresses past criticisms of FESTAC '77
- Makes infrastructure visible and defensible
- Links culture to economy and governance
- Creates investable assets, not just memories
- Leaves Amuwo-Odofin better positioned for the future

FESTAC@50 becomes a **regeneration moment**, not just a celebration.



SECTION 16

**BUDGET FRAMING,**

**COST LOGIC AND**

**FUNDING STRATEGY**

FINANCING FESTAC@50 WITH DISCIPLINE, CREDIBILITY, AND PUBLIC VALUE

## 16.1 BUDGET INTENT

FESTAC@50 is framed as a national cultural investment, not a one-off celebration.

Budgeting is designed to:

- Protect public interest
- Prevent excess and waste
- Leverage private capital
- Leave durable assets

Every cost is tied to outcomes, infrastructure, or legacy.



## 16.2 BUDGETING PRINCIPLES

All FESTAC@50 financial decisions follow four principles:

### **Discipline**

Spending is phased, approved, and tied to delivery milestones.

### **Transparency**

Clear approval structures, reporting lines, and audit readiness are built in.

### **Leverage**

Public funds are used to unlock sponsorships, partnerships, and private investment.

### **Legacy**

Priority is given to spend that leaves behind systems, assets, or long-term value.

**This framework directly responds to past criticism associated with FESTAC '77.**



## 16.3 BUDGET STRUCTURE & COST CENTRES

The FESTAC@50 budget is organised into clear functional cost centres, aligned with programme tiers and delivery responsibilities.

### A

#### Programme & Production

- Opening Declaration
- Unity Concert & Closing Ceremony
- Cultural performances, exhibitions, and dialogues
- Technical production (stage, sound, lighting, screens)

### B

#### Infrastructure & Venues

- Venue preparation and upgrades
- Temporary and permanent structures
- Power, water, sanitation, signage, wayfinding

### C

#### Operations & Logistics

- Transport and movement systems
- Accommodation coordination
- Security, medical, safety, and crowd control
- Accreditation and access systems

### D

#### Marketing, Media & Communications

- Brand development and creative assets
- Content production and documentation
- Media buying, broadcast, and digital distribution

### E

#### Welfare, Protocol & Community Support

- Delegate hospitality and welfare
- Community engagement costs
- Youth, volunteer, and grassroots support

### F

#### Legacy, Documentation and Sustainability

- Documentary and archive production
- Digital museum and cultural assets
- Post-festival publications and continuity work

## 16.3 BUDGET STRUCTURE & **COST CENTRES**

The FESTAC@50 budget is organised into clear functional cost centres, aligned with programme tiers and delivery responsibilities.

### G. Programme Management & Compliance

- Programme Management Office (PMO)
- Legal, insurance, audit, and compliance
- Contingency and risk buffers

This structure ensures visibility, control, and value-for-money tracking.



## 16.4 INDICATIVE **COST LOGIC**

- **To maintain flexibility while demonstrating seriousness, FESTAC@50 adopts cost-band logic rather than premature figures.**
- High-Complexity Assets
- National ceremonies, infrastructure readiness, security, and broadcast
- Medium-Complexity Assets
- Exhibitions, forums, community programming, logistics
- Low-Complexity Assets
- Grassroots activations, youth programmes, modular extensions
- Cost intensity is highest in Tier 1 programmes, controlled in Tier 2, and modular in Tier 3.

**This allows scale adjustment without threatening core delivery.**



## 16.5 FUNDING MIX & **FINANCIAL STRATEGY**

### **A** Public Sector Support

- Federal Government
- Lagos State Government
- Local Government participation

### **B** Public funding focuses on:

- Target sectors include:
- Financial institutions
- Telecommunications
- FMCGs
- Airlines and hospitality
- Media and technology companies
- Sponsorships are tiered and integrated.

### **C** B. Corporate Sponsorships & Partnerships Target sectors include:

- Foundations and cultural institutions
- International cultural and development agencies
- Diaspora-backed initiatives

### **D** Commercial Revenue Streams

Pavilion and exhibition participation

- Vendor and marketplace fees
- Ticketed premium experiences
- Licensing, merchandising, and media rights

**This mix ensures FESTAC@50 contributes to its own cost base.**

## 16.6 FUNDING PHASING AND RELEASE LOGIC

**Funds are released in phases, aligned to the Master Delivery Roadmap.**

- Early-phase funding supports planning, governance, and mobilisation
- Mid-phase funding supports build, infrastructure, and programme readiness
- Final-phase funding supports delivery, documentation, and legacy activation

**This protects against premature spending and reduces exposure.**



# 16.7 COST CONTROL AND **APPROVAL** **FRAMEWORK**

**Financial control mechanisms include:**

- Budget approval by the Finance & Budget Committee
- Executive Implementation Committee sign-off for major expenditures
- Continuous tracking and variance reporting by Tantacom
- Independent audit and compliance alignment

**No major expenditure proceeds without approval.**



## 16.8 VALUE-FOR-MONEY AND **ECONOMIC** **IMPACT FRAMING**

Beyond cost, FESTAC@50 is positioned as an economic catalyst.

**Impact areas include:**

- Tourism and hospitality spend
- SME participation and revenue
- Job creation (temporary and extended)
- Creative industry visibility and export potential
- Increased IGR for host communities

**These outcomes are measured and reported post-festival.**



## 16.9 PUBLIC ACCOUNTABILITY **AND** **REPORTING**

### To protect public trust:

- Financial summaries are produced for stakeholders
- Post-festival impact and financial reports are published
- Lessons learned are documented for future programming

**Transparency is treated as a delivery requirement, not an option.**



## 16.10 BUDGET FRAMEWORK OUTCOME

**This budget framework ensures  
FESTAC@50 is:**

- Ambitious but controlled
- Funded with credibility
- Defensible under scrutiny
- Oriented toward long-term value

**FESTAC@50 is financed as a national  
investment, not a ceremonial expense.**



SECTION 17

**MEASUREMENT OF  
SUCCESS, KPIS AND  
REPORTING FRAMEWORK**

PROVING IMPACT, PROTECTING TRUST, ENABLING CONTINUITY

## 17.1 MEASUREMENT PHILOSOPHY

FESTAC@50 is designed to be measurable by intent, not judged by spectacle alone.

Success is defined by:

- Cultural value created
- Economic activity stimulated
- Community inclusion delivered
- Global perception shifted
- Legacy structures established

Measurement is embedded **before, during, and after** the Festival to ensure accountability, learning, and continuity.



# 17.2 IMPACT FRAMEWORK OVERVIEW

FESTAC@50 performance is assessed across five impact dimensions, each with clear indicators and reporting tools.

## Cultural Impact

- What We Measure**
- Number of participating African and diaspora countries
  - Diversity of cultural expressions across regions and generations
  - Quality and depth of curated programming
  - Volume of cultural materials preserved (performances, oral histories, archives)
- How We Measure**
- Programme records and participation logs
  - Documentation outputs (video, audio, written archives)
  - Curatorial and cultural review reports

## Economic And Creative Economy Impact

- What We Measure**
- Number of SMEs, exhibitors, and creative enterprises engaged
  - Trade and transaction activity at PACCE
  - Sponsorship and partnership value secured
  - Jobs created (temporary and extended)
  - Tourism indicators (hotel occupancy, visitor inflow)
- How We Measure**
- Exhibitor and vendor reporting
  - Sponsorship and revenue dashboards
  - Hospitality and tourism data (where available)

## Community And Social Impact

- What We Measure**
- Level of grassroots participation in Amuwo-Odofin and host communities
  - Delivery of welfare services (feeding, health, logistics support)
  - Community events and palliative initiatives executed
  - Feedback from community leaders, associations, and participants
- How We Measure**
- Welfare committee reports
  - Community participation logs
  - Structured feedback and incident reporting

## 17.2 IMPACT FRAMEWORK OVERVIEW

FESTAC@50 performance is assessed across five impact dimensions, each with clear indicators and reporting tools.

### Media, Narrative And Global Visibility

#### What We Measure

- Volume and quality of local and international media coverage
- Digital reach, engagement, and sentiment
- Diaspora media participation and amplification
- Narrative tone and editorial positioning

#### How We Measure

- Media monitoring and analytics tools
- Digital dashboards and sentiment analysis
- Press and broadcast reports

### Institutional And Legacy Outcomes

#### What We Measure

- Completion and distribution of legacy assets (documentary, publications, archives)
- Establishment of post-FESTAC governance or programming structures
- Policy recommendations generated and adopted
- Commitments secured for future FESTAC programming

#### How We Measure

- Post-festival evaluation reports
- Policy briefs and institutional agreements
- Legacy committee documentation



## 17.3 REAL-TIME MONITORING DURING FESTAC@50

### During the Festival period:

- A central monitoring desk tracks attendance, operations, welfare, and media
- Daily situation reports are generated for leadership
- Risks, incidents, and deviations are flagged early for resolution

This enables responsive decision-making and operational control at scale.



## 17.4 POST-FESTIVAL REPORTING AND ACCOUNTABILITY

### Within 90 days of FESTAC@50:

- A comprehensive FESTAC@50 Impact & Legacy Report is produced
- Financial summaries aligned with audit and compliance standards are completed
- Cultural, economic, and social outcomes are documented
- Lessons learned and recommendations are formally captured

This report serves as the official reference for stakeholders and future programming.



## 17.5 PUBLIC TRUST AND CONFIDENCE

### By committing to clear KPIs and transparent reporting:

- Public confidence is strengthened
- Sponsors and partners see demonstrable value
- Government stakeholders gain justification for continuity
- FESTAC transitions from event to institution

This directly addresses historical skepticism and reinforces credibility.



## 17.6 WHY THIS FRAMEWORK MATTERS

This measurement framework ensures FESTAC@50 is:

- Planned with intent
- Delivered with discipline
- Evaluated with honesty
- Positioned for continuity

It protects the Festival's reputation and secures its future.



SECTION 18

**LEAD CONSULTANT**

**MODEL, DELIVERY**

**PHILOSOPHY AND RISK  
GOVERNANCE**

WHY TANTACOM AND HOW FESTAC@50 IS SAFELY  
DELIVERED AT NATIONAL SCALE

## 18.1 WHY FESTAC@50 **REQUIRES** **A LEAD CONSULTANT MODEL**

FESTAC@50 is not a single event.

It is a **national cultural programme with global, political, economic, and reputational implications.**

Projects of this scale - involving:

- The Presidency
- Federal, State, and Local Governments
- Traditional institutions
- International delegations and diaspora communities
- Corporate sponsors and investors
- Multiple venues, committees, and delivery partners

**FESTAC@50 cannot be executed successfully through fragmented coordination alone.**

Global best practice for projects of this magnitude, including World Expos, Olympic Games, and World Cups, requires a **single Lead Consultant** responsible for:

- Strategic integration
- Programme coherence
- Timeline discipline
- Stakeholder alignment
- Delivery risk management

This does not replace committees.  
It **connects** them.



## 18.2 ROLE OF TANTACOM AS **LEAD CONSULTANT**

Tantacom is proposed as **Lead Consultant**, not as an event vendor. The distinction is deliberate.

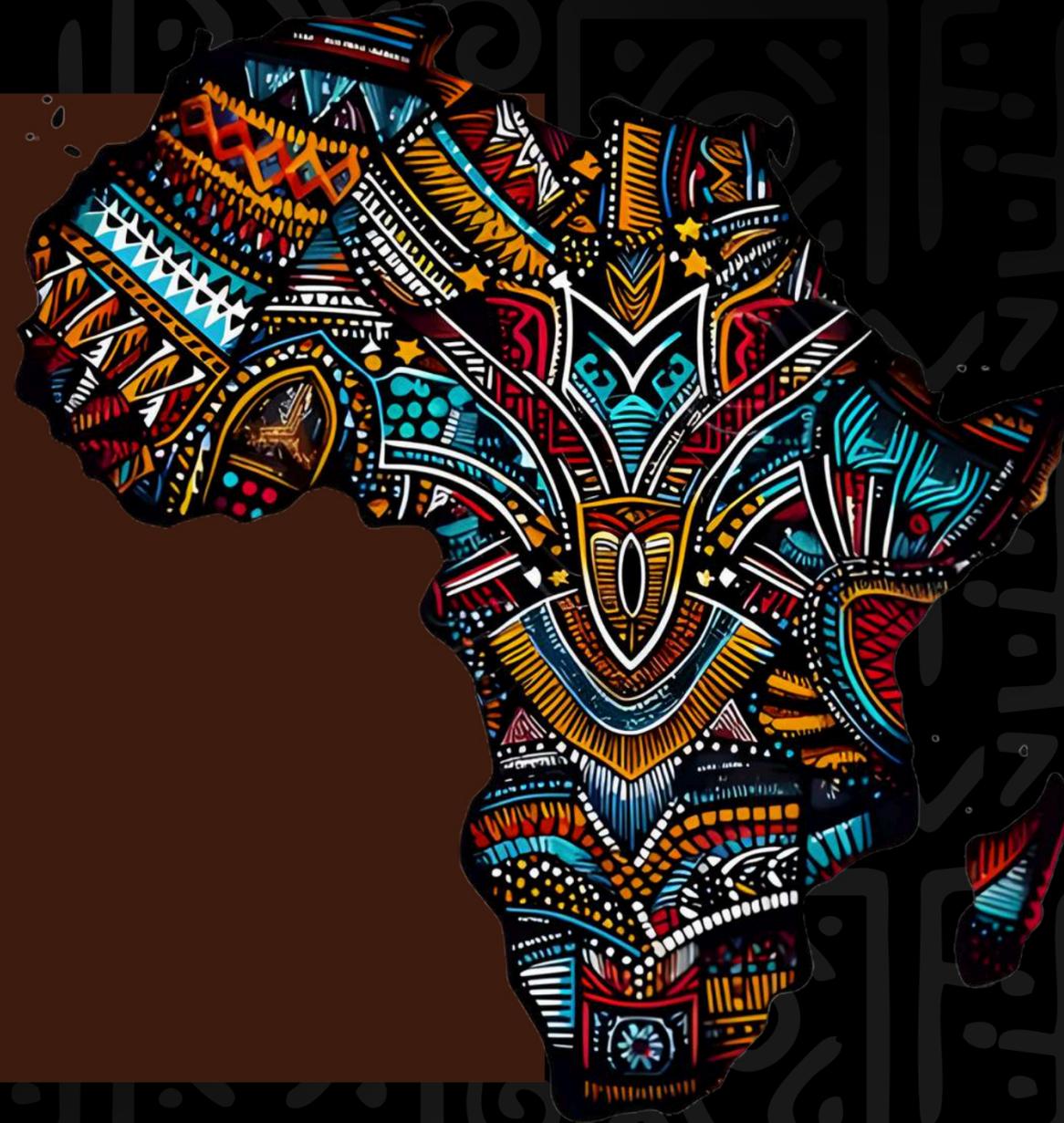
**As Lead Consultant, Tantacom's mandate is to:**

- Translate the Committee's vision into a unified, executable national programme
- Coordinate all sub-committees, vendors, partners, and technical teams into one delivery system
- Provide strategic oversight across programming, production, communications, infrastructure readiness, and legacy planning
- Ensure FESTAC@50 is delivered with coherence, dignity, cultural intelligence, and global credibility

**Tantacom does not:**

- Override committee authority
- Control funding decisions
- Replace governmental or traditional leadership

Tantacom absorbs execution complexity, so leadership can focus on governance, diplomacy, and vision.



## 18.3 DELIVERY PHILOSOPHY: **COORDINATION WITHOUT CENTRALISATION**

The FESTAC@50 delivery philosophy is built on **coordination, not concentration of power.**

### Key principles:

- Committees retain subject-matter authority within their mandates
- Tantacom functions as the integrator across committees, not the decision-maker above them
- Information flows vertically and horizontally, preventing silos
- Decisions are documented, traceable, and aligned to the master programme plan

### This model:

- Reduces duplication
- Prevents conflicting programmes
- Protects timelines

Minimises political and reputational risk



# 18.4 RISK MANAGEMENT AND **NATIONAL REPUTATION PROTECTION**

FESTAC@50 carries significant exposure:

- Diplomatic visibility
- Media scrutiny
- Public accountability
- Historical sensitivity

The Lead Consultant model creates a single point of delivery accountability, ensuring:

- Early identification of risks (logistical, reputational, security, timing)
- Scenario planning and contingency frameworks
- Coordinated crisis response if issues arise
- Consistent messaging across stakeholders

This structure ensures that no single committee or authority is left exposed if challenges emerge.



## 18.5 GOVERNANCE, **REPORTING AND ACCOUNTABILITY** FRAMEWORK

Under this model:

- Tantacom reports formally to the Executive Implementation Committee and Central Working Committee
- Clear reporting cycles are established (weekly, monthly, milestone-based)
- Programme dashboards track progress, dependencies, and risks
- All major deliverables pass through documented approval pathways

This creates:

- Transparency
- Audit readiness

Confidence for sponsors, government, and international partners



## 18.6 WHY TANTACOM IS POSITIONED FOR THIS ROLE

Tantacom brings: 36 years of combined institutional experience

- Proven delivery of:
  - High-level governmental engagements
  - Cultural and heritage programmes
  - Multi-stakeholder national events
- Deep familiarity with:
  - Lagos State governance systems
  - Federal and sub-national stakeholder coordination
  - Cultural diplomacy and protocol
- Demonstrated capacity in:
  - 360° experiential delivery
  - Programme design and execution
  - Communications and narrative control

Crucially, Tantacom understands **both the political and cultural intelligence** required for FESTAC@50.



## 18.7 WHAT THIS MODEL PROTECTS

### This structure protects:

- **The Committee:** from execution overload and fragmentation
- **Government stakeholders:** from reputational exposure
- **Traditional institutions:** from marginalisation or protocol errors
- **Sponsors and investors:** from uncertainty and misalignment

The FESTAC legacy — from being reduced to a one-off spectacle



## 18.8 FINAL POSITIONING

FESTAC@50 is a once-in-a-generation moment.

It must be:

- Vision-led
- Politically safe
- Culturally grounded
- Economically defensible
- Operationally flawless

The Lead Consultant model, with Tantacom in this role, is not an ambition.  
It is a risk-managed necessity.



SECTION 19

FESTAC 50

CURATORIAL

ARCHITECTURE

HYBRID DIRECTIVE | NIGERIA-LED, PAN-AFRICAN, DIASPORA-  
INTEGRATED | SOVEREIGN FUTURES FRAME

## 19.1 CURATORIAL RATIONALE AND ARCHITECTURE

FESTAC@50 is curated as a Nigeria-hosted, Pan-African and Black Atlantic cultural sovereignty project, integrating legacy custodianship, cultural diplomacy, diaspora institutions, creative economy futures, and memory infrastructures into a unified framework.

The curatorial architecture prioritises:

- Historical legitimacy & continuity (FESTAC '77 → FESTAC@50)
- Pan-African & Black Atlantic cultural diplomacy
- Diaspora co-ownership without leadership dilution
- Creative economy & soft power futures
- Generational succession (Legacy → Contemporary → Future)
- Memory, archives & scholarship
- Spiritual & ontological heritage
- Cultural institutions & policy bodies
- Gender, regional & disciplinary equity

**This remains a Hybrid Directive, authoritative enough for adoption, flexible for protocol and committee refinement.**



## 19.2 LEGACY CUSTODIANS & **FESTAC '77 ERA** **CONTINUITY**

Surviving contributors and cultural elders from the FESTAC '77 era serve as custodians of cultural memory and legitimacy.

### Indicative Representation

Chief Olusegun Obasanjo, GCFR  
 Prof. Wole Soyinka  
 King Sunny Adé  
 Chief Ebenezer Obey  
 Salif Keita

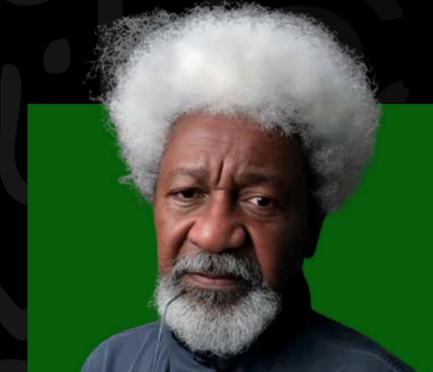
### Legacy Tributes (Estate / Institutional)

Sonny Okosun  
 Sir Victor Uwaifo  
 Hugh Masekela  
 Miriam Makeba

Where individuals are deceased, curated lineage tributes may be programmed.



Chief **Olusegun Obasanjo**, GCFR



Prof. Wole **Soyinka**



King Sunny **Adé**



Chief Ebenezer **Obey**



Salif **Keita**

## 19.3 PAN-AFRICAN & BLACK WORLD DIPLOMACY BLOCS

**FESTAC@50 recognises the geopolitical blocs that constitute the Black World's cultural sovereignty ecosystem:**

- Sub-Saharan Africa
- Caribbean & CARICOM
- Afro-American (USA)
- Afro-Brazilian & Lusophone Diaspora
- Afro-Latino (Cuba, Colombia)
- Francophone & Lusophone Africa
- Pan-African European Diaspora

**(Non-Black North African states remain outside original FESTAC mandate.)**

**Indicative Intellectual/Elder Figures**

Ngũgĩ wa Thiong'o  
 Molefi Kete Asante  
 Angela Davis  
 Chimamanda Ngozi Adichie  
 Haile Gerima

**Heads of State may attend via diplomatic protocol.**



Ngũgĩ wa  
Thiong'o



Molefi Kete  
Asante



Angela  
Davis



Chimamanda  
Ngozi Adichie



Haile  
Gerima

## 19.4 INSTITUTIONAL, CULTURAL & POLICY BODIES

Institutional participation situates FESTAC@50 within global memory, identity and cultural policy systems.

### AFRICA

AU (Culture & Diaspora Affairs)  
ECOWAS  
SADC  
Diaspora Affairs Ministries

### CARIBBEAN & ATLANTIC

CARICOM  
Caribbean Culture Ministries  
Afro-Brazilian institutions

### USA & EUROPE

Smithsonian NMAAHC  
Schomburg Center  
MoAD (San Francisco)  
ARRAY Alliance  
Studio Museum Harlem  
Black Cultural Archives (UK)  
HBCUs (Howard, Spelman, Morehouse)

### MULTILATERAL

UNESCO — Intangible Cultural Heritage  
UNPFAD — African Descent Forum

## 19.5 CREATIVE ECONOMY AND SOFT POWER INDUSTRIES

FESTAC@50 acknowledges cultural industries as Pan-African economic futures:

- Music & Afrobeats
- Film & Cinema
- Fashion & Luxury
- IP & Licensing
- Streaming & Digital
- Creative Tech
- Gaming & Animation
- Cultural Media
- Culinary Diplomacy

### Indicative Contemporary Contributors

Yousou N'Dour  
 Angélique Kidjo  
 Baaba Maal  
 Asa  
 Femi Kuti  
 Seun Kuti & Egypt 80



Femi Kuti



Asa



Baaba Maal



Seun Kuti



Angélique Kidjo

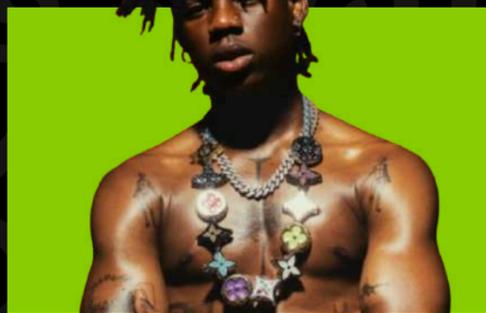


Yousou N'Dour

19.6 EMERGING & FUTURE SOFT **POWER**  
(GEN Z / GLOBAL EXPORTS)



Tems



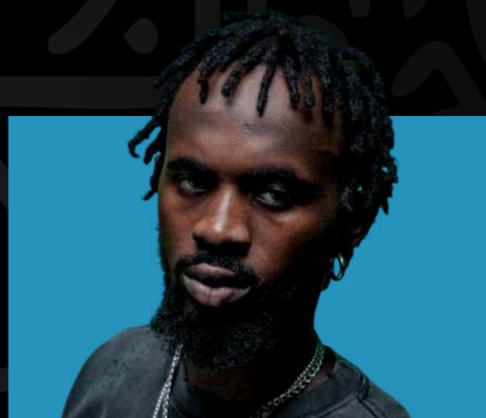
Rema



Tyla



Amaarae



Black Sherif



Asake



Omah Lay

## 19.7 MEMORY, ARCHIVES AND SCHOLARSHIP

To avoid FESTAC@50 becoming a one-time event with lost memory, a Memory & Archives layer is integrated.

### Priority components:

- FESTAC '77 Oral History Project
- Documentary & Film Archives
- Artifact Preservation & Recovery
- Academic Panels & Proceedings
- University & Research Collaborations
- Museum & National Archive Partnerships

### Purpose:

Cultural continuity  
Sovereign memory  
Institutional legitimacy



## 19.8 FILM, CINEMA AND PAN-AFRICAN STORYTELLING



Kunle **Afolayan**



Ava **DuVernay**



Haile **Gerima**



Idris **Elba**



Genevieve **Nnaji**



Steve **McQueen**



David **Oyelowo**



Lupita **Nyong'o**



## 19.9 THEATRE, DANCE & STAGE PERFORMANCE

### Indicative contributors:

Wole Soyinka (adaptations)  
Ahmed Yerima  
National Dance Troupes (Nigeria, Ghana, Senegal, Caribbean)  
Afro-Brazilian & Caribbean Carnival Companies  
Qudus Onikeku



## 19.10 FASHION, DESIGN AND **VISUAL** **CULTURE**



Deola  
Sagoe



Lisa  
Folawiyo



Ozwald  
Boateng



Thebe  
Magugu



Imane  
Ayissi



## 19.11 CULINARY CULTURE AND GASTRONOMIC DIPLOMACY

Recognises culinary heritage as cultural diplomacy across Africa–Caribbean–Brazil–Haiti corridors.

Programmatic layers:

- Heritage Pavilion
- Diaspora Gastronomy Showcase

**Afro-Caribbean Food Bridges**



## 19.12 SPIRITUAL, HERITAGE AND ONTOLOGICAL CONTINUITIES

**Spiritual continuities remain integral to Black Atlantic cultural identity:**

- Orisha & Ifa
- Candomblé (Brazil)
- Santería (Cuba)
- Rastafari (Caribbean)
- Afro-Christian & Black Pentecostal Traditions

**These traditions safeguard ontological identity and historical continuity.**

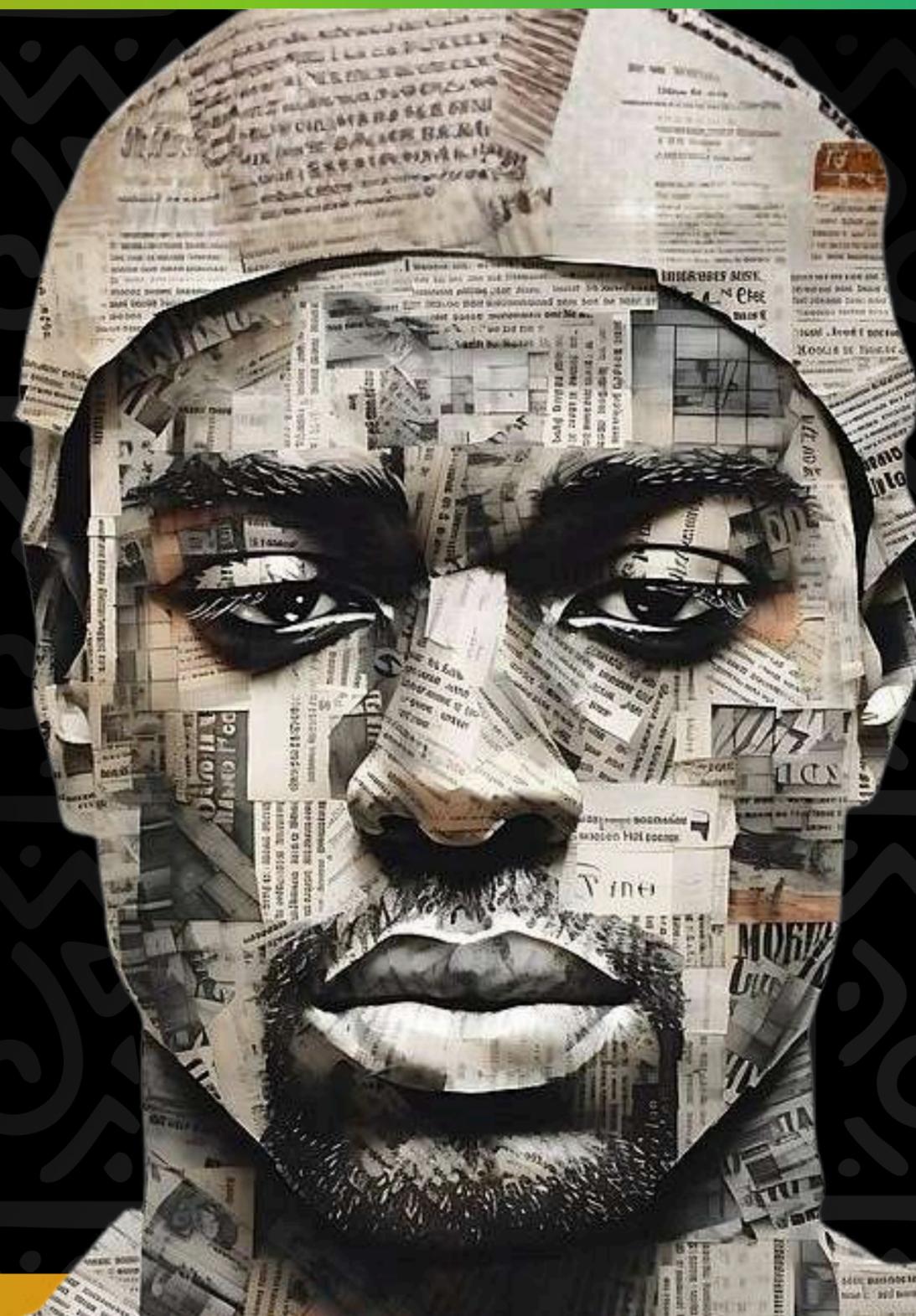


## 19.13 PRESS, CULTURAL MEDIA AND VISIBILITY

**Visibility functions as diplomacy, narrative control, and memory.**

Layers include:

- Black Media
- Cultural Press
- Documentary Press Kits
- International Editors
- Streaming Platforms



## 19.14 REGIONAL AND GENDER EQUITY CONSIDERATIONS

### Final selection requires attention to:

- Regional balance
- Gender balance
- Generational balance
- Diaspora continuity
- Discipline diversity



## 19.15 CURATORIAL FOOTNOTES (NON-EXHAUSTIVE)

### These recommendations:

- serve as curatorial benchmarks
- prevent arbitrary selection
- align FESTAC@50 with cultural policy, memory & sovereign futures

remain subject to protocol, availability & committee approval



## 19.16 CULTURAL INFRASTRUCTURE **AND** **CONTINUITY ECOSYSTEM (NEW)**

To ensure FESTAC@50 becomes institution, not event, cultural infrastructure must be foregrounded.

Infrastructure lanes:

- Museums & Archives
- Biennales & Festival Circuits
- Cultural Funds & Endowments
- Creative Residencies
- Heritage Sites
- Cultural Education & Curriculum
- IP & Licensing Systems
- Diaspora Cultural Corridors

**Infrastructure = permanence + visibility + legacy + continuity.**



## 19.17 DIASPORA POLITICAL **ECONOMY** & **SYMBOLIC AUTHORITY (NEW)**

**Diaspora co-ownership must balance symbolic authority, cultural legitimacy, and sovereignty boundaries.**

**Key considerations:**

- Diaspora influence  $\neq$  leadership displacement
- Nigeria hosts; Africa leads; Diaspora co-owns
- Shared memory without ownership confusion
- Funding without narrative override
- Collaboration without erasure

**This protects FESTAC@50 from diaspora appropriation or ideological over-claiming.**



## 19.18 CREATIVE ECONOMY AND SOFT POWER ECONOMIC THESIS

**The Black World's creative economy constitutes a defining economic frontier:**

- Afrobeats = top 5 global streaming growth segment
- Nollywood = global content pipeline
- Africa = youngest demographic globally (median age ~19)
- Diaspora = multi-billion-dollar cultural consumer market
- Streaming = global distribution without borders

**FESTAC@50 positions Nigeria as:**

- soft power hub
- cultural convening capital

**Black World creative economy gateway**



## 19.19 CULTURAL SOVEREIGNTY **AND** **GEOPOLITICAL FUTURES**

Where FESTAC '77 marked presence, FESTAC@50 marks continuity, and establishes new precursors for Black World cultural sovereignty in the 21st century. The objective is not retrospective celebration but future infrastructure, memory, identity, diplomacy, narrative, soft power, and economic futures.

FESTAC@50 affirms Nigeria's global cultural leadership not in isolation, but as convener of the Pan-African and Black Atlantic imagination.

FESTAC is no longer an event of history; it becomes an institution of futures.



## CONCLUSION

FROM VISION TO INSTITUTIONAL LEGACY

FESTAC@50 is presented as a structured continuation of a cultural journey, not as a reinvention of FESTAC77, but as a thoughtful extension of its spirit, relevance, and responsibility. It honors what FESTAC77 represented while recognizing the contemporary realities, diplomatic significance, and generational expectations of the present moment.

FESTAC77 has always been more than an arts festival. It has functioned as a cultural platform, a diplomatic instrument, and a statement of Africa's intellectual, creative, and civilizational identity. The task before us now is to evolve that legacy in a manner that is institutionally grounded, globally coherent, and nationally beneficial.

The framework outlined is intentionally designed for partnership, accommodating government, culture custodians, continental actors, policy bodies, creative industries, private sector institutions, and global cultural organizations. It provides a system through which FESTAC-inspired programming can be executed with rigor, measured with clarity, and sustained beyond commemorative timelines.

The vision here is not episodic. It is not celebratory for its own sake. It is nation-building in its cultural language and development-focused in its operational logic. It seeks to present Nigeria, and by extension Africa, as a place where heritage is not only remembered, but organized, institutionalized, and strategically deployed for soft power, economic opportunity, and generational pride.

## CONCLUSION

FROM VISION TO INSTITUTIONAL LEGACY

By situating FESTAC within global cultural ecosystems, diasporic networks, diplomatic frameworks, creative economies, and youth participation, this platform regains the international relevance it once commanded, while inviting newer voices into the conversation.

### **This proposal confirms that:**

- Governance is defined and approved
- Execution authority is clear
- Delivery is phased, realistic, and risk-aware
- Community impact, economic value, and cultural legacy are embedded from the start

As custodians of this phase, our collective responsibility is to refine, align, and execute, ensuring that what is handed over becomes a legacy asset, not simply a historical memory. With shared ownership and structured implementation, this can become the benchmark for cultural programming that serves both the present and the future.

## CONCLUSION

FROM VISION TO INSTITUTIONAL LEGACY

This is not merely an anniversary marker, nor a festival revival. It is a strategic cultural institution in the making. And it positions FESTAC77 not as an event of the past, but as a living platform for identity, diplomacy, and continental imagination.



## WHAT NEXT

### From Approval to Immediate Execution

Approval of this proposal marks the end of conceptual planning and the start of structured delivery. The actions below outline the immediate transition from mandate to execution.

#### 1. Lock the Master Blueprint

- This proposal is adopted as the official master blueprint for FESTAC@50.
- It becomes the single source of truth for all committees, partners, and stakeholders.
- Structural or strategic changes are not permitted outside Steering and Executive Implementation Committee approval.

**From this point forward, the document is not reopened for redesign.**

#### 2. Activate Governance and Execution

- Committees are formally activated.
  - Tantacom Group is confirmed as Lead Consultant and execution integrator.
- Decision-making, escalation, and reporting protocols are issued and enforced.

#### 3. Cascade the Blueprint Into Committee Working Documents

**The master blueprint is translated into committee-specific working documents for all execution committees.**

- Each committee receives a tailored working document outlining:
  - Mandate and scope
  - Programme touchpoints
  - Phase-by-phase deliverables
  - Dependencies and interfaces
  - Decision authority and reporting rhythm

**These documents guide execution and replace informal interpretation.**

## WHAT NEXT

### 4. Begin Phased Mobilisation Without Delay

- Phase 1 of the Master Delivery Roadmap commences immediately.
- Early focus is placed on alignment, mobilisation, stakeholder engagement, and readiness.
- Subsequent phases proceed based on milestone validation and approvals.

Delivery begins in parallel across committees, guided by the same roadmap.

### 5. Prioritise Execution Backbone Committees First

- To maintain momentum and control, cascade begins in waves.
- Wave 1, Execution Backbone
- Events & Production
- Logistics, Transport & Accommodation
- Security, Safety & Medical
- Venue, Infrastructure & City Readiness

These committees set the foundation for all others.

### 6. Expand Cascade Across All Committees

#### Following Wave 1, working documents are issued to:

- Marketing, Sponsorship, and Finance
- Programme and content committees
- Community, diaspora, and social impact committees
- Legacy and continuity committees

**This ensures parallel progress without duplication or conflict.**

### 7. Establish Reporting and Control Rhythm

- A standard reporting cadence is enforced across all committees.
- Progress, risks, and dependencies are tracked centrally through the Lead Consultant.
- Oversight bodies receive structured updates at agreed intervals.

**This enables early intervention and protects delivery.**

## OUTCOME

### With this approach:

- Planning ends
- Execution begins
- Authority is clear
- Committees move immediately
- The master blueprint remains protected

**FESTAC@50 progresses as a coordinated national programme, not a collection of disconnected activities.**



Thank  
you!